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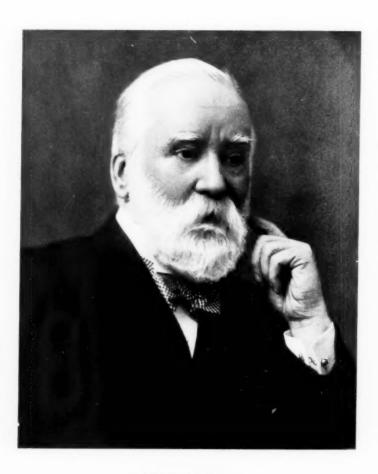
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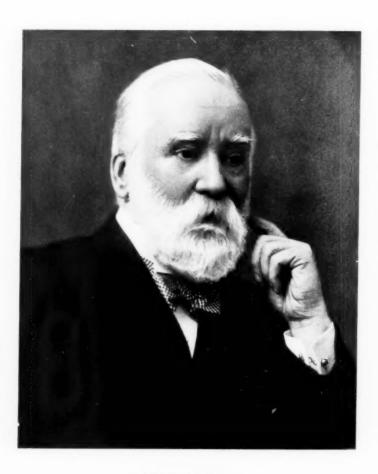
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The Musical Times

1010

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1910.

JOSEPH BENNETT.

It would be an interesting task to inquire closely into the influence exerted by musical criticism. What has it done for the art? What are the functions of a musical critic? It is easy to observe that criticism is a considerable educational force, but it is not so clear that with all its evolution of the art. It records, assesses, and makes known, but it does not create. It carries you along the road hewn out by the explorer, but goes no further. Wagner and Schumann were, it is true, critics as well as composers, but as critics neither influenced the other, and Strauss,

scope, which is mainly in the educational field. We may distinguish branches of criticism: that which is concerned with historical development and the value of musical compositions, and that, more ephemeral, which is concerned with execution and interpretation. The former leads to 'Grove's Dictionary' and other literature which, it is satisfactory to record, is greatly increasing in quantity and obviously must also possess the skill to appraise the value of all music brought before him. He is the chief means by which the public get to know what explain without intrusive or obscure technical societies. phraseology. In our midst we have now many a generation ago the number of such well-equipped critics was limited. It is with one of the most respected of the Victorian group that we are now concerned.

No special attention was devoted to music by The match was already there, waiting for some

Bennett during his early youth. He assimilated all that was offered by the local choral societies and the small orchestras connected with the chapels, and he in time went to the church Sunday school and became solo boy in the choir. The band practices were the chief attraction to the youth, and he joined the musical society as a viola player and became exceedingly fond of the instrument. He recalls even now his vexation that in much of the music played he was merely doubling the violoncello in octaves. Amongst the music played at these rehearsals were arrangements for strings, flute, and pianoforte of Haydn's 'Salomon' symphonies, Corelli's string pieces, Dr. Arne's overture, 'Artaxerxes,' and the inevitable march from 'Judas.' When Bennett reached his nineteenth year his friends wished him to become an Independent minister, but after severe introspection he decided that he could not accept all penetration it has done much to assist the the doctrine taught by the Congregationalists. His next important step was to enter the Borough Road (London) Training College for Schoolmasters. This was in 1853, when he was twenty-two years of age. He studied in this college for one year only, and then, after rejecting an offer from Stratford (London) on account of A cursory review of the history of criticism seems to indicate that it has always been chiefly occupied with analysis and demonstration of facts. and virtues of existing music. This conclusion become the master of the school attached to does not belittle criticism, but simply registers its Dr. Allon's well-known Union Chapel at Islington (North London), then a centre of light and leading. There he became acquainted with Dr. Gauntlett, a clever and eccentric musician, whose doings and curious literary utterances attracted much attention at this period. three years' service at the Union Chapel, Bennett heard that Dr. Binney's Weigh House Chapel (not far from the Monument), wanted a precentor quality in our language. The other branch is one of and schoolmaster, offices not infrequently united in the chief functions of the journalistic critic, who those economical times. He applied for these posts, and was duly appointed in 1857; but he soon found it necessary to resign the precentorship, because the duties of the office deprived him of is going on, and he is its philosopher and guide. the organ practice he was anxious to maintain. This is a great responsibility, especially when it is He then took up a position as organist at a remembered that a critic can do much to make or chapel near Buckingham Palace. Meanwhile he mar a composer or an executant. Then the critic should command a lucid literary style that can Chapel, and conducted one or two choral

How did Mr. Bennett acquire the enviable writers in the daily Press who combine all the literary facility and felicity of diction that disnecessary knowledge, judgment, and lucidity. But tinguished his career as a musical journalist, and made him the most popular critic of his time? In the sketch of his life so far recounted there seems nothing in his early environment calculated to develop exceptional knowledge and faculty. His Joseph Bennett was born at Berkeley, in musical education was of the amateur kind, and Gloucestershire, on November 29, 1831. He is therefore now in his eightieth year. He was first had no University education, and he came in educated in his native place, which, for a small contact with no literary or musical set. The only township, was in its humble way a musical centre. conclusion is that he was to the manner born.

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In the early spring of 1865 I was the conductor of a private choral society, the members of which were drawn from the district lying between Blackheath and New Cross. These ladies and gentlemen met for practice in the private house of one or other among them, and the gatherings, even apart from the music, were very enjoyable. On a certain evening, for me most eventful, after the practice was over, a few men lingered for a friendly chat. One of them said apropos to nothing antecedent: 'It is a wonder that I am here to-night. I was asked to attend a concert at Exeter Hall for a friend who is a critic, but could not be present in person. I thought it my duty to come here, and here I am.' These words, apparently of the very smallest importance as they fell from the speaker's lips, changed the whole course of my life. Moved by a sudden impulse I remarked, 'Should your friend want help in the future and I am disengaged I shall be pleased to act for him.'

There the matter dropped, and I thought no more about it till within a few days I received a letter signed 'Henry Coleman,' the writer of which invited me to call upon him at his office, somewhere in the neighbourhood of Leadenhall Street, precisely where I cannot say now, but I remember

Bennett's talent was soon discovered by the proprietors of the Sunday Times, and it was not long before he was installed as official critic Within five years of his appointment to this journal he became critic also of the Graphic, the Pictorial Times, the Daily Telegraph, and he was a contributor to the Musical Standard, the Musical World and the Pall Mall Gazette. His work brought him intimacy with the best-known critics of the period: J. W. Davison (The Times), George Hogarth (Daily News), Grüneisen, Howard Glover, Sutherland Edwards (Morning Post), Desmond Ryan (Standard), and he was thus able to measure himself with his contemporaries and acquire confidence. In 1875 he was editor of a weekly musical journal called Concordia, which did not have a long life. Bennett also enjoyed the friendship of most of the best musicians of his time: Sterndale Bennett, J. L. Hatton, Benedict, Sullivan, Macfarren, Grove,

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SULLIVAN IN DIFFICULTIES.

that it was a large building, having offices in the basement as well as higher up. To one of those low-lying apartments I was introduced, and there found a man whose appearance, bearing and expression seemed to show that he was on excellent terms with the world and himself. In a few moments I gathered that Mr. Henry Coleman had not long before been appointed musical critic of the Sunday Times; that his professional engagements as a solicitor occasionally kept him from concerts which he was expected to notice, and that having heard of me as one willing to help in an emergency, he would be delighted to welcome my assistance. About terms nothing, of course, was said. I was a voluntary worker, and regarded myself as well paid by opportunities of hearing good music. Upon this, events marched rapidly. I soon was the recipient of a small pile of tickets, and of instructions to attend as many concerts as possible, write notices of them, and forward the 'copy' to my principal. There stood I, at the giddy and altogether unexpected elevation of an honorary deputy critic, very proud of my new position, and extremely anxious to see my opinions in print.

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In 1905 it was announced that after his forty years' service he had resolved to retire from the yoke of journalism and to seek repose. No one could complain of this decision, although it was received with widespread regret. But the critic's innumerable friends determined to give him a memorable farewell. First, on October 27, 1906, his brother critics, under the presidency of Mr. J. A. Fuller-Maitland, privately entertained him to dinner and presented him with a signet ring; and then a great banquet was given in his honour at the Trocadero Restaurant on November 6, when Sir Alexander Mackenzie presided. This

was a splendid one, and obviously deeply impressed He noticed a the chief guest. Sir Alexander Mackenzie paid an eloquent testimony to the unique position Mr. Bennett held in the estimation of his brother critics, musicians, and the general public interested in music. Much of his speech was quoted in our report of the banquet (December, 1906), but there are other passages that deserve quotation here. Sir Alexander said:

> I am not going to offer any excuse or express any surprise at finding myself in this conspicuous position, for the simple reason that it gives me too much genuine pleasure to propose the toast [to Mr. Bennett] which has drawn us so closely together to-night. All the more so, because this is in certain respects a somewhat rare gathering, for it is by no means of frequent occurrence that so many musicians, lovers



BENEDICT. THE MEETING OF THE WATERS. BAYREUTH, 1876.

of music, and members of the journalistic world meet to sound one single, unvaried note. But, as Sheridan said of the stage, 'When we do agree, our unanimity is wonderful.' To-night, at least, a chairman should find no difficulty in accurately representing the sentiments of those in whose name he is speaking. . . . I have yet to meet the man who really honestly enjoyed being called a 'veteran,' and I will not risk the word to-night. But during an active experience extending over forty-one years, how many changes, how much real advance, and possibly also some imaginary progress, how many steady stars as well as erratic comets, which rise, blaze and disappear to make room for newer signs and portents in the musical heavens, function was attended by a large company of has our friend seen and chronicled? How many of our notabilities in music and the sister arts. The tribute native musicians, composers, and performers, have been

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BENEDICT. THE MEETING OF THE WATERS. BAYREUTH, 1876.

of music, and members of the journalistic world meet to sound one single, unvaried note. But, as Sheridan said of the stage, 'When we do agree, our unanimity is wonderful.' To-night, at least, a chairman should find no difficulty in accurately representing the sentiments of those in whose name he is speaking. . . . I have yet to meet the man who really honestly enjoyed being called a 'veteran,' and I will not risk the word to-night. But during an active experience extending over forty-one years, how many changes, how much real advance, and possibly also some imaginary progress, how many steady stars as well as erratic comets, which rise, blaze and disappear to make room for newer signs and portents in the musical heavens, function was attended by a large company of has our friend seen and chronicled? How many of our notabilities in music and the sister arts. The tribute native musicians, composers, and performers, have been

helped to the front and had the satisfaction of his encouraging words? He has richly earned the gratitude which English art, its institutions, and artists owe to a staunch friend, adviser and helper. . . It is the rare combination of a very wide knowledge and experience of every branch of the musical art, with poetic gifts and imaginative powers, which have lifted his journalistic efforts far beyond the sphere of mere criticism, and given to them that literary value which we all recognise and prize so highly. . . . By no amount of practical knowledge, experience, or even literary skill, could he have attained the high position he holds in his own profession, or have gained so much respect and esteem from us, without the possession of the qualities of great sincerity and earnestness.

Mr. Bennett has now returned to the scenes of his youth at Berkeley, where he lives the simple, tranquil life we all hope he may long enjoy.

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INTERNATIONAL MUSICAL CONGRESS.

LONDON, MAY 29 TO JUNE 3, 1911.

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The chief officials are elective, and are at present as follows:

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Although it is hoped that the British Government may give some assistance in entertaining foreign visitors, it is not probable that grants of public money will be obtained as they were in Vienna. The International Musical Society has no funds for such purposes, the subscriptions being wholly absorbed in its publications. It is trusted therefore that the general body of British musicians and lovers of music will come forward to support this national scheme.

A guarantee fund for a considerable sum (over £8,000) has been raised, and the guarantors form the General Committee for the purpose of carrying out the objects of the proposed Congress. The Executive Committee has resolved that not more than a fourth of the amount of the guarantee

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Geb. Hofrath Dr. O. von Hase.
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Other entertainments are in process of organization, namely: (f) a display of Old English church music: (g) a display of massed military bands; (h) an opera performance; (i) a Conversazione.

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It is hoped that foreign Governments will be officially represented at the Congress.

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The Right Hon. A. J. Balfour, M.P., has accepted the presidency of the Congress. A meeting of the General Committee, and others interested, had been arranged to take place at the Mansion House on the afternoon of December 14, under the chairmanship of the Lord Mayor, but owing to the political situation this has been nostroned.

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COUNTERPOINT FOR THE MILLION. By F. Corder.

Have we not been a trifle—just a wee shade—too serious lately? Of course the *Musical Times* is a serious paper, and it is right that it should be so; it has matters of weight and dignity to report and discuss, and there are plenty of people ready to play the fool. But, you know, there are weaker brethren, and they may not all care to read about the whole-tone scale, or the man who would have you believe he is a-musing in his library. *Minora canamus*.

It is now the festive season, when pantomime conductors meekly remind the public that they were once British composers, effecting this remonstrance by combining music-hall songs contrapuntally with fragments of good music. This has been traditional for the last fifty years at least, but as no one ever takes the least notice of it, it is clear that more strenuous measures are necessary. And if you will pardon this long introduction, I will try to tell you what these should be

Few of my readers, I fear, have even heard of Pietro Raimondi, who flourished in Naples about a century ago. This worthy, after writing a dozen fugues which could be played any three at the same time, four other fugues in four different keys which could be played together (pace Richard Strauss!), and an overture which could be played

in canon a bar later by a second orchestra (I have seen those works with these eyes)-wrote, for the Carnival, a serious opera and a comic one, so arranged as to be performed simultaneously, at stages on opposite sides of the public square. The overtures went together, but after this there would be a chorus in one opera while a song or duet was taking place in the other, so that they seemed quite independent. Fired by the success of this effort, he wrote three oratorios, entitled 'Potiphar,' 'Pharaoh,' and 'Jacob,' which, after being performed separately, were played all at once to a fourth libretto called 'Joseph.' It is said that the excitement caused by this performance was so great as to prove fatal to the aged composer. All this sounds, I know, like a fairytale, but is, I assure you, ungarnished fact. A good deal of the wonder vanishes from the technical musician's mind when he is informed that Signor Raimondi's works bear just as much resemblance to music as a game of chess bears to a real battle. They have neither blood, smoke, surprise, life, nor death, and when the thing is over nothing of any consequence has happened.

But the record of the great momentary impression these feats produced, together with a profound knowledge of the weaknesses of the British public, has inspired me with the following Would it not be interesting to our brilliant idea. audiences if compositions could be presented to them two or three at a time? Above all, would they not feel they had got good value for their money? Aha! that touches and thrills the British heart. Already they delight to hear Godowsky play the Chopin studies two or three together, and Weingartner's orchestral arrangement of Weber's 'Invitation to the waltz' with all the four subjects at once is considered quite a bargain at the Queen's Hall. I am quite serious: I have, in fact, arranged for the eminent pianist mentioned, Beethoven's 'Waldstein' and 'Appassionata' Sonatas for simultaneous performance, beginning thus:



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But this is a mere trifle: apply the principle to recital programmes in general, and you will perceive its excellence. The whole of the 'Chopin group' or the 'Schumann group' could be thus, so to speak, 'oxo-ed,' and room left on the programme for Mendelssohn or Bennett, who are at present crowded out.

I fear we must leave the vocalists out of our scheme. To be sure, one ballad is so like another that it would be difficult to tell whether you were hearing one or several. From the words one would always incline to believe the latter. But think of the possibilities for an orchestral concert thus opened up! Wagner—like a true prophet and seer—made his 'Meistersinger' overture with all three subjects in counterpoint, but I wonder whether even he dreamed of what I here disclose to you—the simultaneous performance of his 'Tannhäuser' overture and 'Lohengrin' and 'Parsifal' preludes! I give you a sample, lest you should disbelieve me:



You perceive that the crotchets of the first two are equivalent to the quavers of the other, when the tempos exactly match.

Other well-known overtures might be readily combined after this fashion; while as to symphonic poems, I have tried the experiment of setting two pianolas to play Strauss's 'Zarathustra' and 'Tod und Verklärung' at the same time, with the curious result that I could have sworn I was listening to 'Elektra.' I am open to offers to arrange any or all of the Beethoven symphonies to go with others, but I fear that I shall hardly get a commission, as the critics tell us that these works

are rocco and worn out. Still, might not skilful arrangement of this sort infuse a fresh life into them? Who knows? Of modern symphonies there are only two—not counting Elgar's—which are really popular, and the task of fitting Tchaikovsky's fifth and sixth symphonies together is so simple as to be almost beneath my attention. For instance:

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And the menacing leit-motive of the E minor will fit in anywhere against the battle-music of the 'Pathetic.' But only think how much less boring it would be to have the Violin concerto and the Pianoforte concerto played both at once! At present the soloist always races the conductor, but how thrilling this race would be with two competitors. One sees how Music may attain to far higher dignity in English hearts (minds, I was going to say) by becoming a branch of Sport. Would it not be truly glorious to watch the betting on, say, Kubelik and Paderewski, if both could be induced to engage in the following competitive exercise?



Here, surely, is at last an opening for the up-to-date composers! Alas, no! Experience shows that these gentry are thoroughly blind to their worldly interest; thoroughly unpractical and perverse. They will wallow in dirty chords like so many prodigal sons, but as regards the useful art of counterpoint, even such sportive examples as I have here indicated are beyond their reach, and they prefer the part-writing where nothing fits, except by accident, to the noble art which they are too lazy to acquire.

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THE WHOLE-TONE SCALE AND ITS PRACTICAL USE.

By G. H. CLUTSAM. (Concluded from page 706.)

Harmonization of scale-passages in wholetones, by means of dominant sevenths and ninths, omitting the fifth, is a very simple matter, and the possibilities are shown, sketchily enough, in Ex. 29:



The student can easily vary the proceedings ad libitum in some such fashion as the following:



A reference to Ex. 12 and remarks thereon, will be sufficiently explanatory of the ascent of the B? in the third bar to the B2 in the last, with its melodic descent to the dominant G.

In a scale of major thirds, quietly accompanied,



there is nothing novel that a student may not have discovered for himself at this stage, but the innate sympathy with the rich, full chord of the dominant ninth puts the matter on another harmonic plane altogether:



The colour in such passages takes away any sense there may be of false relation in the conventional sense of the term. Drawing the parts closer together, one can even avoid that suggestion, although the *nuances* become more delicate. This exposition will bear careful examination. Here the succession of thirds becomes sixths by inversion:



The examples 32 and 33 illustrate the blending of the tonal chord with major ninths containing major fifths. (The score of 'Ariane et Barbe bleue,' by Paul Dukas, contains many of the finest and most interesting examples of this development of the tonal scale, and would well repay examination by those interested.)

When combining these chords with the ordinary material, one will frequently find that certain progressions are not acceptable as legitimate. It is quite possible to indicate resolutions that are parallel to bad progressions in the diatonic scale. The old rule, for instance, that a chord containing a suspended or anticipated note shall not elsewhere contain the displaced sound, will frequently be found to hold good.

The student can take it that the tonal chord is quite as sensitive to false progression as the diatonic; the call on the perception of the ear is, however, a much finer and delicate one. The smallest digression puts it out of balance with its surrounding material. This point is much easier to feel than to explain. Laws of music are based on a very simple argument. All that sounds 'good' is 'good'; and the determination of what it is that sounds 'good' must be left to the highest musical natures, and the essence of their power of judgment is that they must be creators. No critic or theorist has ever added a brick to the temple of Art, and never will.

It is very interesting to note that at an early stage of its career, some of our young English composers, and those perhaps most seriously to be considered, fell easy victims to the temptations of the tonal chord. Not that they have shown any particular individuality in its use; but the very fact that it caught their attention augurs for further developments. In the year 1906 several decided and well-stated examples appeared in a few and, fortunately, published works. Making a selection at random as being peculiarly illustrative, some bars from Mr. Benjamin J. Dale's Sonata (with the variations) might be quoted:



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When combining these chords with the ordinary material, one will frequently find that certain progressions are not acceptable as legitimate. It is quite possible to indicate resolutions that are parallel to bad progressions in the diatonic scale. The old rule, for instance, that a chord containing a suspended or anticipated note shall not elsewhere contain the displaced sound, will frequently be found to hold good.

The student can take it that the tonal chord is quite as sensitive to false progression as the diatonic; the call on the perception of the ear is, however, a much finer and delicate one. The smallest digression puts it out of balance with its surrounding material. This point is much easier to feel than to explain. Laws of music are based on a very simple argument. All that sounds 'good' is 'good'; and the determination of what it is that sounds 'good' must be left to the highest musical natures, and the essence of their power of judgment is that they must be creators. No critic or theorist has ever added a brick to the temple of Art, and never will.

It is very interesting to note that at an early stage of its career, some of our young English composers, and those perhaps most seriously to be considered, fell easy victims to the temptations of the tonal chord. Not that they have shown any particular individuality in its use; but the very fact that it caught their attention augurs for further developments. In the year 1906 several decided and well-stated examples appeared in a few and, fortunately, published works. Making a selection at random as being peculiarly illustrative, some bars from Mr. Benjamin J. Dale's Sonata (with the variations) might be quoted:





The first of these, from the Mazurka variation, is extremely effective. The *slentando* under the salient passage shows full appreciation of the delicacy of the resolution. Ex. 36, from the Finale, is hard and characteristic, and in the nature of a sequence, while the work is sprinkled throughout with similar effects. But the bearing of each is strongly on the *scale*, not the chord.

It will readily be understood that simple chord progressions such as the following—the exposition of one chord only—are, in themselves, limited in

value and confined in effect:



Obviously any or all of the notes of the scale could be sustained, breve-length, throughout the first bar without disturbing the harmony. In analogous passages, where not more than four or five parts are required, it becomes a question of taste and judgment as well as expediency in the matter of resolution, to decide on the requisite components. Following are short examples of mixed passages:



In forming cadences the tonal chord, in combination with the full force of the augmented fifth, has the flexibility of the diminished seventh: that is, the tendency of the individual parts assists, by suggestion in notation, extreme facility in modulation.

It may be noticed by a reference to Ex. 32 and 33 that the scale contains six major ninths. The major fifths added, however, are away from the actual colour of the scale.

With the fifth omitted, as in the following example, the pliability of the scale's contents for modulatory purposes becomes sufficiently obvious:

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Naturally, then, the two tonal scales hold within themselves the power of a dominant control over every diatonic tonality. They are dominant chords!

In association with the chromatic, the tonal chord severs connection entirely with the tonal scale as a method of expression. There is no precedent for its use, as I now propose to set forth, and despite a search in all the most likely quarters, there is nowhere to be found any example that at all represents the effect, the genesis of which lies in the passage shown in Ex. 3. There, a hitherto untreated power of the augmented fifth is brought This fifth, in the ordinary way, is well understood, and, as has been shown, can be used as essential harmony to the tonal scale. It is the combination of two distinct augmented fifths, the component parts of each being separated by a whole-tone, that I would like to insist upon as a harmonic entity, and as distinct from the tonal This chord, as a product of the tonal scale, is almost invariably used incompletely; although when treated as a harmony to the scale itself all the essential notes must inevitably occur, they are more in the nature of passing notes (vide Ex. 20, 21, and 23). Re-stating the fact that successions of augmented fifths in opposition, however distributed, produce complete tonal chords, some simple methods of treatment for practical purposes can be given; the insistence on certain basic harmonies in the first examples will enable the student to grasp with what freedom such successions may be treated, and direct him to further experiments:





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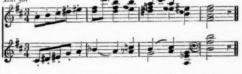
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Again, a few short phrases showing further possibilities:





A dominant pedal, either as an inner or lower part, will account for strange but legitimate harmonies. One example will suffice:



The first chord asterisked contains the G# as dominant, and the second a complete tonal chord on a dominant bass (C#)-i.e., a legitimate chord of seven distinct parts.

The next examples are with double pedal. The first is very beautiful and taken from a song of Maurice Ravel. It concisely shows that, if their genesis be properly understood, the modern

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Finally, an example from Louis Aubert's 'Le forêt bleu':



Within the brief limits of an article it would be inexpedient to carry the matter further; the student is asked only to accept what has been written, more as an indication of new and fascinating material than a complete exemplification of all the possibilities. As a matter of fact, all that is here offered touches only on the elements of a development in harmony that threatens to affect the entire musical art-work of the future. When the ear is sufficiently sensitised to recognize the tonal chord and to appreciate its tendencies, it will also be on the way to realise more complex variants, such as the acute and fragile harmonies that can arise by the use of suspensions and anticipations. It is tempting, but would be invidious, to illustrate some of the fantastic results of a very free treatment; and in any case it would be more interesting and instructive to allow the student to exercise his own fancy. As a slight and final indication of methods to be adopted, I will take the opening phrase of the Prelude of 'Tristan,' and re-harmonize it. The three bars will be sufficient:



The G\$\pi\$ in the melody is obviously a prolonged appoggiatura, the essential note, \$\Lambda\$, being but lightly touched upon. From a theoretical point of view of course the chord has several explanations, but the musical 'sense' of the phrase is based on an ordinary dominant progression B as the root, passing naturally to the succeeding E with dominant harmony.

Here is the effect of a similar treatment by the tonal chord, the G# being again an extended approgramment to the A:



This may seem extreme, but the contention is, that if the combination forming the full tonal chord be thoroughly realised and assimilated as an entity, there is no difficulty in the educated ear appreciating and anticipating-further, even expecting-the resolution suggested: and in the light of present development, one has every reason for expecting that these and similar harmonies will fall, well-ordered and logically, into the elements that constitute the music-maker's material. By this it will be well understood there is no suggestion of over-leaping the old methods of expression. All that was, that is proven, remains sound and indispensable. To put the matter simply, as previously implied: Here is another paint for the paint-box—use it who will. To those who may find with it a means to extend their colour-scheme, to revel in a harmonic licence which is neither fallacious nor wilful, these insufficient remarks may help to further experiments. To others, who may be content—and reasonably content—with their present resources, it will contain nothing exigent. Sir Hubert Parry has somewhere said that the libertine was to be met with in the world of Art as well as elsewhere. Every young composer, especially he who is fortunate to possess a little individuality, has, by reason of youth, a touch of libertinism in his constitution. If his art is, as it should be, a utilisation of instinct, he will quickly realise that his musical shamelessness is only nature's rebellion against the inertia of custom. He will see that he has been attracted by ephemeral fancies, fancies toyed with for an idle moment, and summarily discarded.

Withal, in the fullness and ripeness of his artistic life, each fancy, for knowledge of good or evil, may have paid a little towards completion, as far as Art can complete itself in the individual. Here, may I be allowed the admission of certain qualms of conscience? While knowing that to the mature and well-equipped composer I am offering a safe field for investigation, it is probable that I am also placing a dangerous weapon in the hands of the neophyte; but as it is in misuse only valuable for suicidal purposes, there is some comfort in the thought that even the catastrophe has its

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In the course of three important and suggestive articles on music as one of the problems of the public school, which appeared in *The Times* on October 29, November 1, and November 5, the anonymous writer has a tilt at the music profession, which he says is honeycombed with malice, envy, and all uncharitableness, and he thinks that if the profession could be infused with the public school spirit, it would experience 'a breath of clean and vigorous air' (whatever that may be). This pharisaic suggestion raises a series of questions which we cannot debate just now. But we would ask whether the musicians who have been trained in public schools—and there are not a few in prominent positions—are wholly free from envy, malice, and uncharitableness? Do they monopolise the clean and vigorous air?

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Recent dire events in South Wales have made many people learn for the first time of the existence of Tonypandy. Just now the name must suffer its association with violence and terrorism; but it would be unfair to judge the whole community by the excesses of the few. A working-class population that could support a musical society of 150 voices, capable of giving what we hear promised to be an excellent performance of Brahms's 'Requiem' and Bach's 'Sleepers, wake,' with orchestra (under Mr. Harry Evans, of Liverpool), obviously has much light and leading in its midst. The performance was announced for December 14, but it has been indefinitely postponed.

The Musical Association has issued a prospectus giving a list of the titles and authors of the papers read at meetings during the last thirty-six years. The account of the Proceedings of the last annual series of meetings, published in book form, includes reports of the following papers: 'Rhythmical Gymnastics,' by Louis Nicole; 'The Hungarian Folk-songs,' by F. Korbay; 'The King's Musick,' by the Rev. Henry Cart de Lafontaine; 'French music of to-day,' by Edwin Evans; 'Dr. Arne,' by Dr. W. H. Cummings; 'Chimes and chime tunes (Continental),' by W. W. Starmer; 'Flute music: a brief study,' by Dr. T. Lea Southgate.

GASPARE SPONTINI.

BORN NOVEMBER 14, 1774. DIED JANUARY 24, 1851.

BY CLAUDE TREVOR.

An interesting revival took place some time ago at the Pergola Theatre, Florence, of a work for many years unjustly allowed to remain in oblivion, and which contains some very beautiful and highly dramatic music. I allude to the above composer's opera 'La Vestale.' Spontini's name is but little known in England, though at one time he occupied a high position in the musical world, which world (it cannot be said to its credit) has treated him with unpardonable neglect. To those interested generally in matters operatic, the following brief sketch of his life may not be without interest.

'Qui nacque Gaspare Spontini il 14 novembre, 1774' ('Here, on November 14, 1774, was born Gaspare Spontini') is the inscription that may be read over the door of a modest dwelling in the village of Majolati, near Jesi, in Italy, which seems to set at rest any doubts of the date of the celebrated composer's birth. At an early age it was decided that little Gaspare should be educated for the priesthood, having an uncle who occupied a good position in the church, so consequently might, if conciliated, be able to give his nephew occasional help. But this project was short-lived, for we soon find the boy at the Conservatoire of Naples studying under Sala and The unusual talent of the future great man attracted the attention of Sigismondo, the impresario of the Argentina Theatre of Rome, who proposed to him to write an opera. Not having completed his studies at the Conservatoire, he was bound to leave it if he accepted Sigismondo's offer, which however he did. 'I puntigli di Donna,' given with success in Rome, was the result. He was re-admitted to the Neapolitan School of Music under Piccinni's direction, and composed several other works, one of which, notably 'l' Egoismo ridicolo,' made the round of the Italian theatres. Anxious to free himself from the old forms, he determined to strike out a new line, and bidding farewell to Italy made his way to Paris, where his pathway, though strewn abundantly with roses, was not free from the inevitable thorns inseparable from the career. 'La finta filosofia,' which had had success in his own country, was equally fortunate in Paris, but 'La petite maison,' given at the Opéra Comique, failed entirely, as did 'Milton.' At this time Spontini was surrounded by a number of lesser lights jealous of his success (especially being a foreigner), and, one may be sure, not backward in letting fly their venomous arrows against him. Nothing less was needed than the protection of Napoleon to open the doors of the Accademia Imperiale di Musica to 'La Vestale.' Rehearsals took place in the sovereign's own apartments, where he personally superintended

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the mise-en-scène, giving special attention to the magnificent triumphal procession of Licinio. The magnificent triumphal procession of Licinio. first performance took place on December 15, 1807, and the success was immense. Two years later the same enthusiastic reception awaited another work, 'Fernando Cortez.' 'Olimpia,' which followed, proved a failure, in disgust at which (though unreasonably we cannot help thinking, after his other triumphs) the composer left Paris for Berlin, where he filled the post at a large salary of director-general of music. Here he produced many operatic works now entirely forgotten, among others 'Alcidor,' 'Numahal,' and 'Agnese di Hohenstanfen.'

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The first movement created a deep impression, more especially on musicians who have not yet been con-vinced that formlessness is an element of strength and beauty. The lovely second subject and its treatment made even more effect than was anticipated, and the powerful climaxes were exciting and impressive. The Andante, with its simple, naive song-like theme, one of the most beautiful of Elgar's inspirations, was very Probably many fascinating and stirred emotion. listeners, more sensitive to sheer beauty than to the relations of formal development, will prefer this movement more than the other two. The Finale makes great demands upon brilliant playing. It is, however, not by any means merely showy, for in its course it embodies some of the most reflective moods of the whole work. This is especially true of the remarkable Cadenza, which riveted was the ring of sincerity in it. Among the choruses the attention by it singular spiritual beauty and specially effective I single out 'Sleep,' and that finely its wonder-exciting novelty of treatment. As was developed one 'The beloved is in the hand of the Lord,' at the end of the third act. The interest of the solo natis centres upon King Saul (Mr. Thorse Potes) and

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The first movement created a deep impression, more especially on musicians who have not yet been con-vinced that formlessness is an element of strength and beauty. The lovely second subject and its treatment made even more effect than was anticipated, and the powerful climaxes were exciting and impressive. The Andante, with its simple, naive song-like theme, one of the most beautiful of Elgar's inspirations, was very Probably many fascinating and stirred emotion. listeners, more sensitive to sheer beauty than to the relations of formal development, will prefer this movement more than the other two. The Finale makes great demands upon brilliant playing. It is, however, not by any means merely showy, for in its course it embodies some of the most reflective moods of the whole work. This is especially true of the remarkable Cadenza, which riveted was the ring of sincerity in it. Among the choruses the attention by it singular spiritual beauty and specially effective I single out 'Sleep,' and that finely its wonder-exciting novelty of treatment. As was developed one 'The beloved is in the hand of the Lord,' at the end of the third act. The interest of the solo natis centres upon King Saul (Mr. Thorse Potes) and

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Dr. M. J. Monk, Truro Cathedral-Nachspiel, T. Tertius Noble.

Mr. R. Francis Lloyd, Sefton Park Church, Liverpool-Fantasia in F, Best.

Mr. Fred Gostelow, Luton Parish Church-Toccata and Fugue in D minor, Bach.

Mr. J. A. Meale, Duncombe Street Wesleyan Church, Grimsby—Concert Overture, Hollins.

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The notion that to explain rhythm in music we must seek for a rhythmical unit, seems to be akin to the fallacious ideas of the Greeks, who assumed that because the space over which motion took its course was divisible, therefore motion itself was divisible. From this fallacy arose the well-known paradoxes of Zeno. M. Bergson, in his work 'Matière et mémoire,' has exposed the nature of this mistake, and has proved that all movement, being a passage from one point of repose to another, is indivisible. As we know that the mind takes in a passage of music, just as it comprehends motion of any kind as a whole and not as a series of units, we may well wonder why writers should wish to revert to the exploded theories of the Greeks, who were, not even excepting Aristoxenus (though he was in some respects in advance of the Pythagoreans), much given to the endeavour to find rigid laws which had no existence in fact.—Yours faithfully,

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The notion that to explain rhythm in music we must seek for a rhythmical unit, seems to be akin to the fallacious ideas of the Greeks, who assumed that because the space over which motion took its course was divisible, therefore motion itself was divisible. From this fallacy arose the well-known paradoxes of Zeno. M. Bergson, in his work 'Matière et mémoire,' has exposed the nature of this mistake, and has proved that all movement, being a passage from one point of repose to another, is indivisible. As we know that the mind takes in a passage of music, just as it comprehends motion of any kind as a whole and not as a series of units, we may well wonder why writers should wish to revert to the exploded theories of the Greeks, who were, not even excepting Aristoxenus (though he was in some respects in advance of the Pythagoreans), much given to the endeavour to find rigid laws which had no existence in fact.—Yours faithfully,

T. H. YORKE TROTTER.

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GLUCK'S 'ORPHEUS.'

Subsequently Miss Marie Brema revived her admirable version of Gluck's 'Orpheus.' Her performances given during the summer attracted a good deal of attention for their artistic character, and that character is well maintained in the present representations. Miss Brema herself appears as Orpheus, and gives a fine, vigorous reading of the part, full of meaning gesture and admirable vocalisation. Miss Gladys Honey is the Eurydice, and bears herself with grace, though her singing is at times uncertain. Miss Doris Simpson is the Amor, and Miss Ginner, Miss Una Reynolds, and Mr. Allan Glyn act as principal dancers. The scene of the Underworld is still impressive, and that of the Elysian Fields remains a picture of entrancing beauty. There is an excellent chorus, who work with the best of will, and the three productions are clearly likely to prove a strong The scene of attraction.

BEECHAM OPERA SEASON.

Novelties have been in abeyance; and operas such as 'Faust' and 'Rigoletto' have crept into the scheme and somewhat mitigated the daring of Mr. Beecham's operations. Yet the interest has been continuous, for the operas have been well mounted and performed, and well-known singers have taken up familiar rôles for the first time and thrown new light upon them. At least one artist, Miss Mignon Nevada, has won and established her reputation.

The centre of interest in the latter half of October was the production of 'Fidelio,' on October 22. Miss Gleeson-White, on the indisposition of Miss Edyth Walker, took up the part of Fidelio at short notice, and played it with ability. On October 24, Fraulein Plaichinger took the title-part in 'Elektra,' and answered its requirements in everything except vocal stamina. In 'Rigoletto' on October 25, Miss Nevada appeared as Gilda and scored an immediate success, both by her refined singing and by her clever and girlish (she is understood to be under twenty) acting. Signor de Luca was a magnificent Jester, and Signor Bendinelli an attractive Duke. He was succeeded in a later production by Signor Macnez.

Mr. Beecham seldom does anything better or more commendable than his Mozart revivals. In his hands all the Such impressions were confirmed by the performances of 'Don Giovanni,' on October 27, with Misses Gleeson-White, Perceval Allen and Ruth Vincent as prime donne, and Signor de Luca as the Don; and 'Figaro,' on October 29, with Miss Elizabeth Amsden as the Countess, Miss Beatrice La Palme as Susanna, Miss Maggie Teyte as Cherubino,

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The success of 'Faust,' on November I, hinged on that of Miss Maggie Teyte as Marguerite, which was unequivocal. Both her delivery of the music and her acting were such as to deepen the character and hold the dramatic interest. The performance of 'Tannhäuser,' on November 5, was marked by the successful embodiment of the conflicting rôles of Venus and Elizabeth by Fraulein Petzl-Perard.

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Subsequently Miss Marie Brema revived her admirable version of Gluck's 'Orpheus.' Her performances given during the summer attracted a good deal of attention for their artistic character, and that character is well maintained in the present representations. Miss Brema herself appears as Orpheus, and gives a fine, vigorous reading of the part, full of meaning gesture and admirable vocalisation. Miss Gladys Honey is the Eurydice, and bears herself with grace, though her singing is at times uncertain. Miss Doris Simpson is the Amor, and Miss Ginner, Miss Una Reynolds, and Mr. Allan Glyn act as principal dancers. The scene of the Underworld is still impressive, and that of the Elysian Fields remains a picture of entrancing beauty. There is an excellent chorus, who work with the best of will, and the three productions are clearly likely to prove a strong The scene of attraction.

BEECHAM OPERA SEASON.

Novelties have been in abeyance; and operas such as 'Faust' and 'Rigoletto' have crept into the scheme and somewhat mitigated the daring of Mr. Beecham's operations. Yet the interest has been continuous, for the operas have been well mounted and performed, and well-known singers have taken up familiar rôles for the first time and thrown new light upon them. At least one artist, Miss Mignon Nevada, has won and established her reputation.

The centre of interest in the latter half of October was the production of 'Fidelio,' on October 22. Miss Gleeson-White, on the indisposition of Miss Edyth Walker, took up the part of Fidelio at short notice, and played it with ability. On October 24, Fraulein Plaichinger took the title-part in 'Elektra,' and answered its requirements in everything except vocal stamina. In 'Rigoletto' on October 25, Miss Nevada appeared as Gilda and scored an immediate success, both by her refined singing and by her clever and girlish (she is understood to be under twenty) acting. Signor de Luca was a magnificent Jester, and Signor Bendinelli an attractive Duke. He was succeeded in a later production by Signor Macnez.

Mr. Beecham seldom does anything better or more commendable than his Mozart revivals. In his hands all the Such impressions were confirmed by the performances of 'Don Giovanni,' on October 27, with Misses Gleeson-White, Perceval Allen and Ruth Vincent as prime donne, and Signor de Luca as the Don; and 'Figaro,' on October 29, with Miss Elizabeth Amsden as the Countess, Miss Beatrice La Palme as Susanna, Miss Maggie Teyte as Cherubino,

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The success of 'Faust,' on November I, hinged on that of Miss Maggie Teyte as Marguerite, which was unequivocal. Both her delivery of the music and her acting were such as to deepen the character and hold the dramatic interest. The performance of 'Tannhäuser,' on November 5, was marked by the successful embodiment of the conflicting rôles of Venus and Elizabeth by Fraulein Petzl-Perard.

a further opportunity of distinguishing herself. 'Tristan' was given on November 19, with Fräulein Plaichinger and Herr Ernest Kraus as the chief characters.

Besides the operas mentioned, 'Tales of Hoffmann' and 'Hansel and Gretel' have been mounted. Attention is now upon 'Salome,' from which we understand the Censor's veto has been removed.

A remarkable programme, with Delius's 'Brigg Fair' as its central point, was offered at the Sunday concert on November 13.

ROYAL COLLEGE OF MUSIC.

The almost total abandonment of Schumann's 'Genoveva,' owing to the dramatic deficiencies of the music, is not to be wondered at, but it is to be regretted, as it means the neglect of much that is beautiful. Its revival by the Royal College at His Majesty's Theatre, on November 18, probably suggested by the Schumann Centenary, was therefore an The performance was worthy of event of some interest. the attention it attracted, as far as the singing and acting were concerned. The principals were Miss Clytie Hine (Genoveva), Miss Matilda Bodycombe (Margaret, the witch), Mr. George Baker (Siegfried), and Mr. David Ellis (Golo). The orchestra was not up to the standard of previous achievements by the College. The chorus was efficient, and the mounting sumptuous. Mr. Richard Temple was the stage-manager, and Sir Charles Stanford conducted.

Preliminary examinations for twelve free open scholarships will be held on February I, 1911, in various local centres throughout the United Kingdom. The scholarships to be competed for are as follows: two composition, one pianoforte, two singing (female only), one organ, three violin, viola, or violoncello, one clarinet, one bassoon, one horn. The scholarships are open to all classes of His Majesty's subjects within the ages stated in the particulars issued to applicants. Information may be obtained from the Registrar.

ROYAL CHORAL SOCIETY.

Mendelssohn's 'Elijah' was again chosen by this Society for the opening of their season at the Albert Hall on November 3. The performance given did not surpass their previous achievements in dramatic point and depth of expression, but it was dignified and, by virtue of the bulk and richness of the choir's tone, impressive. The soloists were Madame Agnes Nicholls, Madame Kirkby Lunn, Mr. Morgan Kingston, and Mr. Edmund Burke. Sir Frederick Bridge conducted, and Mr. H. L. Balfour was at the organ.

THE LONDON CHORAL SOCIETY.

The first concert of the season given by this Society on October 26, at Queen's Hall, proved that its zeal for the production of works not given elsewhere in London is in no The organization seems to be in a healthy condition, and as it allies itself to the London Symphony Orchestra, the resources are on the whole exceptionally good. The concert brought forward four works performed for the first Two were choral cantatas by Mr. Bertram time in London. Shapleigh. The first, for tenor solo, chorus and orchestra, has the not very exhilarating title of 'The lake of the dismal swamp,' the words of which are by Thomas Moore. The music displays excellent musicianship, and has besides some general interest, although it did not seem eerie enough for the words. The other cantata was a setting of the Vedic hymn of Sanskrit origin for double chorus and orchestra. This at first was very striking in its colour and treatment, but became comparatively dull at the conclusion. The other novelties, both for chorus and orchestra, were by Dr. Ethel Smyth. The first was a setting of D. G. Rossetti's fine and suggestive poem, 'Sleepless dreams.' The music has much originality and Steepless Greams. The music has much originality and beauty. There is one especially powerful climax that was thrilling in its intensity, A 'Hey Nonny No!' (from a Christ Church manuscript, 16th century) supplied the words for the second piece. Here again Dr. Smyth provides a constant stream of fancifulness. The rhythm seemed not to 'Song of Gwyn-ap-Nudd,' a symphonic-poem in the form

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The Queen's Hall Orchestra paid a visit to the East-End on November 12, to take part in a concert under the auspices of the Oxford House Musical and Dramatic Association, at Excelsior Hall, Bethnal Green. The chief orchestral numbers in a popular selection were the 'Peer Gynt' suite and '1812' overture. Lady Speyer played a Bach Concerto in E and the last movement of the Mendelssohn Concerto. The most gratifying feature of the occasion was the rapt attention and evident appreciation shown by the audience. shown by the audience.

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Madame Ida Reman made her first and only appearance this season on November 15, at Bechstein Hall, and sang a long and varied list of songs with all her outstanding ability. Fraulein Gerhardt's inimitable lieder singing as usual attracted a large audience, and roused great enthusiasm at Bechstein Hall on November 17. The following day Miss Maggie Teyte gave an interesting recital of modern French songs at Æolian Hall, and achieved success largely by the magnetic attraction of her personality.

PIANOFORTE RECITALS.

Mr. William Spencer, who has recently joined the teaching staff of the Cologne Conservatoire, gave a successful recital at Bechstein Hall on October 24, with a programme that included d'Albert's transcription of Bach's Passacaglia and Fugue in C minor for organ, and Beethoven's 'Hammerklavier' sonata.

Two pianoforte recitals were given on October 25: Miss Adelaide Dodgson at the Bechstein Hall, and Herr Paul Goldschmidt at the Steinway Hall. Both made good use of The latter artist made further appearances on their ability.

November 1 and 8.

On October 31, a highly successful recital was given at Steinway Hall by the Danish pianist, Mr. Viggo Kihl. His programme was a varied selection of familiar works, which he interpreted with attractive and well-chosen expression and with unfailing skill. The principal numbers were Beethoven's thirty-two Variations in C minor and Sonata in F major (Op. 10, No. 2), and Chopin's B flat minor

Sonata.

Pianoforte recitals were given at Bechstein Hall on November 4 by Miss Lucy Polgreen (afternoon) and Miss Ellen Edwards (evening). The latter brought forward some new 'Sketches' by Mr. Frank Bridge entitled 'April,' 'Souvenir' and 'Petite valse-capricieuse.' At Steinway Hall Miss Maria Carreras showed herself a skilled pianist and, particularly in Beethoven's Sonata in D minor, Op. 31, revealed considerable intellectual interpretative power. She gave a second recital on November 7.

For her recital of Mozart's pianoforte music, given at Æolian Hall on November 3, Mrs. Lee Mathews had the valuable assistance of the Queen's Hall Orchestra, under Mr. Henry J. Wood. The works chosen were the Concertos in D minor and A major. On November 8, Miss Dorothy Grinstead was heard in a varied programme at Bechstein Hall.

Miss Elsie Horne gave a recital and played in highly attractive style, both as regards expression and finish of execution, at Æolian Hall, on November 5. Her programme introduced, for the first time, six 'Pictures from Greece,' by Mr. Harry Farjeon. Miss Florence Freeman sang.

The historical plan has been adopted by Mr. Herbert Fryer for his pianoforte recitals this season. On November 9, he dealt with Handel and Bach, and with French and Italian composers of their period. His programme on November 16 was chosen from Haydn, Mozart, Beethoven

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Madame Ida Reman made her first and only appearance this season on November 15, at Bechstein Hall, and sang a long and varied list of songs with all her outstanding ability. Fraulein Gerhardt's inimitable lieder singing as usual attracted a large audience, and roused great enthusiasm at Bechstein Hall on November 17. The following day Miss Maggie Teyte gave an interesting recital of modern French songs at Æolian Hall, and achieved success largely by the magnetic attraction of her personality.

PIANOFORTE RECITALS.

Mr. William Spencer, who has recently joined the teaching staff of the Cologne Conservatoire, gave a successful recital at Bechstein Hall on October 24, with a programme that included d'Albert's transcription of Bach's Passacaglia and Fugue in C minor for organ, and Beethoven's 'Hammerklavier' sonata.

Two pianoforte recitals were given on October 25: Miss Adelaide Dodgson at the Bechstein Hall, and Herr Paul Goldschmidt at the Steinway Hall. Both made good use of The latter artist made further appearances on their ability.

November 1 and 8.

On October 31, a highly successful recital was given at Steinway Hall by the Danish pianist, Mr. Viggo Kihl. His programme was a varied selection of familiar works, which he interpreted with attractive and well-chosen expression and with unfailing skill. The principal numbers were Beethoven's thirty-two Variations in C minor and Sonata in F major (Op. 10, No. 2), and Chopin's B flat minor

Sonata.

Pianoforte recitals were given at Bechstein Hall on November 4 by Miss Lucy Polgreen (afternoon) and Miss Ellen Edwards (evening). The latter brought forward some new 'Sketches' by Mr. Frank Bridge entitled 'April,' 'Souvenir' and 'Petite valse-capricieuse.' At Steinway Hall Miss Maria Carreras showed herself a skilled pianist and, particularly in Beethoven's Sonata in D minor, Op. 31, revealed considerable intellectual interpretative power. She gave a second recital on November 7.

For her recital of Mozart's pianoforte music, given at Æolian Hall on November 3, Mrs. Lee Mathews had the valuable assistance of the Queen's Hall Orchestra, under Mr. Henry J. Wood. The works chosen were the Concertos in D minor and A major. On November 8, Miss Dorothy Grinstead was heard in a varied programme at Bechstein Hall.

Miss Elsie Horne gave a recital and played in highly attractive style, both as regards expression and finish of execution, at Æolian Hall, on November 5. Her programme introduced, for the first time, six 'Pictures from Greece,' by Mr. Harry Farjeon. Miss Florence Freeman sang.

The historical plan has been adopted by Mr. Herbert Fryer for his pianoforte recitals this season. On November 9, he dealt with Handel and Bach, and with French and Italian composers of their period. His programme on November 16 was chosen from Haydn, Mozart, Beethoven

M. de Pachmann gave a characteristic recital before a large audience at Queen's Hall on November 10. Half of his programme was, as usual, devoted to Chopin. Mr. Harold Bauer played Schumann's 'Fantaisie' in C major and other familiar works at the Crystal Palace on November 12.

Mr. Wilhelm Behre gave a recital at Æolian Hall on November 17, at which he introduced, with the help of Mr. Harold Craxton at a second pianoforte, his own improvements in the accompaniment of Chopin's concertos.

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VIOLIN RECITALS.

Two further appearances have been made by M. Ysaye at Queen's Hall. On October 26 the portion of his programme devoted to old violin music included a 'Sonata seria' by Friedrich Wilhelm Rust, a composer of fine powers who had the misfortune to be eclipsed by greater men. An earlier example was a Sonata in A minor by Veracini. At the second recital, which took place on November 9, a Nardini sonata represented the older style. The remainder of the programme introduced the popular element in the form of Vieuxtemps's Concerto No. 4, in D, and the Mendelssohn M. Ysaye's consummate mastery never failed Concerto. him on either occasion, and much regret was felt that he

would not perform in London again during the season.

Signor Antonio de Grassi, a pupil of M. Vsaye, made his first appearance in England at Queen's Hall on October 25, and showed himself a violinist of the front rank. He gave

a second recital on November 11.

M. Marcel Bonnemain made his first appearance in London with a violin recital at Bechstein Hall on October 28.

On October 29, Miss Pearl Mitchell entered the ranks of performing prodigy violinists with a recital at Steinway Hall. Previous to departing on an extended tour in America, Mr. John Dunn gave a farewell recital at Bechstein Hall on His programme included the Mendelssohn Sarasate's 'Zigeunerweisen.' On the same October 31. Concerto and Sarsate's 'Zigeunerweisen.' On the same evening Miss Ethel Friedman (violinist) gave a recital at Eolian Hall in conjunction with Madame Amy Dewhurst (vocalist).

Mr. Sasha Culbertson's re-appearance at Bechstein Hall on November 2 indicated a distinct advance in his talents, which are still disproportionate to his years. His performance of a difficult Concerto by Ernst was a remarkable display of precocious technique and a promise of future

artistic maturity.

Mr. Sigmund Beel's solid style of interpretation was exhibited and justly admired at Bechstein Hall on November 11. At the same Hall, on November 18, Miss Marian Jay gave a successful recital.

Herr Kreisler's recital, in which, as usual, much attention was given to old violin music, attracted a large audience to the Crystal Palace on November 19.

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An interesting combined recital was given at Æolian Hall, on November I, by Miss Pitt Soper (vocalist) and Miss Adela Hamaton (pianist). Miss Pitt Soper brought forward a group of six highly attractive 'Rispetti' by M. Wolf-Ferrari, and Miss Hamaton was heard in a remarkable Sonata in B flat minor by M. Julius Reubke, Miss Anna Mather's recitations at Steinway Hall on

November 2 were supplemented with solos played by Mr. Detmar Dressel (violin), Mr. Otto Dressel (pianoforte), and Miss Maud Estlin Grundy (harp); altogether the programme

was highly attractive.

At Miss Maud Amory's dramatic and humorous recital, given on November 3, at Steinway Hall, the musical doings included violoncello solos played by M. Julien Cholet, of the Brussels Conservatoire, who on this occasion made his first appearance in London.

A pleasant joint recital was given at Bechstein Hall, on November 10, by Miss May Elliot, who played Macdowell's 'Sonata Tragica' for the pianoforte, and Mr. Clive Carey, who contributed songs.

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The Strings Club made a new departure on the occasion of their concert at Steinway Hall, on October 22, by admitting music for a wind instrument into their programme. The usual string players, Messrs. Alfred Gibson, Wynn Reeves, Alfred Hobday, and W. E. Whitehouse were joined by Mr. Charles Draper in a performance of Brahms's Clarinet quintet. Mr. Henry R. Bird was the pianist in

Mozart's E flat Trio for pianoforte, clarinet, and viola.

A ladies' string quartet from Manchester, composed of Miss Edith Robinson, Miss Isabel McCullagh (violins), Miss Lily Simms (viola), and Miss Mary McCullagh (violoncello), gave a concert at Bechstein Hall on October 25. The ambition indicated by their choice of Brahms's Clarinet quintet (in which they were joined by Mr. H. Mortimer) was justified in their playing, which was skilful and full of attractive spirit and expression. They also played quartets

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The Klingler Quartet took part in a concert given by the Classical Concert Society at Bechstein Hall on November 9. Their programme consisted of Quartets by Mozart (K. 516) and Beethoven (Op. 131). The playing was marked by the appropriate delicacy or breadth, and always by the nicety of its ensemble. At other concerts given by this Society, Señor Casals has again been the centre of interest.

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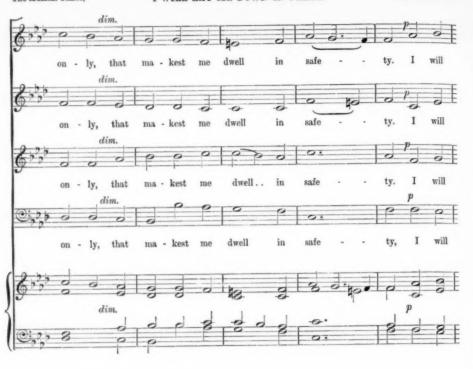




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LONDON CONCERTS-(continued from page 792).

Trio in E flat major (Op. 1, No. 1). This comparatively simple music they invested with a dignity and significance that raised the interpretation far above the ordinary level. The soloists of the occasion were Miss Esther Palliser (vocalist) and Mr. Simonetti (violinist).

At the Broadwood concert given on November 10, the Bohemian Quartet—Messrs. Karel Hoffmann, Josef Suk, Georg Herold, and Hanus Wihan—gave completely satisfying performances of Mozart's 'Hunting' quartet and Schubert's

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Students' chamber concerts have been given by the Royal College of Music on October 26, November 3 and 16. The Royal Academy of Music gave a chamber concert on November 16 at Queen's Hall, when Mr. F. Corder's 'Elegy' for twenty-four violins and organ was specially performed in memory of a gifted lady student and professor of the Academy, Miss Mary Burgess. A manuscript Quartet movement by Mr. Arthur Alexander (Sterndale Bennett scholar) earned well-deserved admiration.

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and violoncello, all by Madame Rivington.

Mr. Joseph Holbrooke announces three concerts of modern chamber music to be given at Steinway Hall on December 19, January 20, and February 17, with the assistance of the Saunders and New Quartets. The concerted pieces chosen are from the works of Reger, Franck, Strauss, and Holbrooke, whose Clarinet and String quintet, Op. 31, will be performed for the first time. On December 19, the first performance in London of a Pianoforte trio by Reger is promised.

An excellent recital was given at Eolian Hall, on October 25, by Miss Mary Cracroft (pianist) and Miss Zoe Pyne (violinist). Miss Cracroft's solo contributions were transcriptions of six of Bach's choral-vorspiele for organ and two of Lisat's pianoforte tone-poems. The two artists in conjunction performed the Cesar Franck Sonata and a Concerto in D minor by Bach.

The three brothers Cherniavski—Jan (pianist), Mischel (violinist), and Leo (violoncellist)—gave a concert at Queen's Hall on October 31. They have long been known as youthful prodigies, and this occasion served to show that they are passing through the crucial period of adolescence without losing their attraction. The budding maturity of their style was illustrated in trios by Haydn and Tchaikovsky, and in solo pieces.

The first of the fifteenth series of Barns-Phillips concerts took place at Bechstein Hall on November 1. The principal feature was a new Sonata in G minor by Miss Ethel Barns, for violin and pianoforte, which received its second performance in London within a week. By its musicianly development and effective writing it advanced Miss Barns's claim to be considered one of our best lady composers. It was played on this occasion by the composer and Mr. Percy Walter, who also gave an expressive and skilful performance of Beethoven's Sonata in E flat, Op. 109. Two of Miss Barns's songs were sung by Mr. Charles Phillips for the first time.

The Great Eastern Musical Society, conducted by Mr. W. Johnson Galloway, gave a concert at the Hamilton Hall, Liverpool Street Station Hotel, on November 2. The chief of the choral numbers, which were executed efficiently by the choir of seventy male voices, was Dr. James Lyon's ballad, 'The Warden of the Cinque Ports.' The accompaniment of this work was entrusted to the orchestra, which was numerically as large as the choir. The instrumental body displayed its efficiency to still greater effect in Mr. Landon Ronald's 'Birthday overture,' a 'Pomp and Circumstance' march by Elgar, and other pieces. The occasion was a tribute to the ability of Mr. Galloway's lieutenants, Mr. H. B. Dickin, who trained the choir, and Mr. J. D. Davis, who instructed the orchestra.

Suburban Concerts.

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A performance of Mendelssohn's 'Hymn of Praise' was given at a special service at St. Luke's Church, Bromley Common, on Sunday, October 23. There was an augmented choir and an adequate orchestra conducted by Mr. H. E. Wylde, organist and choirmaster. Mrs. G. A. R. Tatham presided at the organ, and Miss Gwynne Kimpton led the orchestra. The soloists, who did excellent service, were Miss Dunford, Miss Violet Bower and Mr. Bertram Pearce. At the conclusion of the service, the orchestra gave an admirable reading of the Adagio from Mendelssohn's 'Scotch' symphony.

The Dulwich Philharmonic Society opened their fifteenth season on October 29, with a concert performance of Gounod's 'Faust,' given at the Crystal Palace under Mr. Arthur Fagge's direction. The sparkling music was interpreted with appropriate spirit and well-judged use of the quality and quantity of the tone commanded by this body of singers. The soloists were Miss Norah Newport (Marguerite), Miss Elsie Simmonds (Martha and Siebel), Mr. David Evans (Valentine), Mr. William Waite (Mephistopheles), and Mr. Charles Neville (Faust), who was handicapped by a cold. Mr. C. H. Kempling was the organist.

A capital performance of Gounod's 'Mors et Vita' (part 1) was given at St. Paul's Church, Beckenham, on All Saints' Day, November I. The somewhat trying soprano solos were well sung by Master Durn, from Mr. Bates's School for Choristers, and the alto, tenor and bass soloists, Messrs. Norman Newcombe, Leonard Blacknell and Herbert Linnell performed their parts creditably. The accompanists were Mr. Harland Wheeler (pianoforte) and Mr. Eustace Turner (organ). The music was under the entire direction of Mr. Eustace Turner, organist and choirmaster of the church.

Miss Edith King and Mr. Francis Thorns gave an excellent pianoforte and violin recital at the Town Hall, East Ham. on November 3, and the venture met with well-merited success. Brahms's Sonata in D minor, Op. 108, for violin and pianoforte was the chef d'œuvre of their united efforts; the solo pianoforte suite 'From the East,' composed by Mr. Thorns, was also an extremely interesting item in the programme.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

November 15, 1910.

The unexpected news of the definite retirement of The unexpected news of the definite retirement of Herr Felix von Weingartner from his post as director of the Imperial Court Opera, and the appointment, simultaneously announced, of Herr Hans Gregor, the present manager of the Komische Oper, in Berlin, as his successor, occasioned general surprise, in the first instance because Herr von Weingartner has, almost up to the last moment, been strongly supported behind the scenes by the authorities; and, secondly, for the reason that his desire to resign his position can be attributed to the continual persecution he has had to endure from a certain clique. Herr Gregor will take up his new duties on April 1, 1911. As he is not a professional musician he will entrust the settlement of musical matters mainly to his conductors. Since definitely deciding upon his resignation, Herr Weingartner has been doubly fêted, particularly in his capacity as conductor of the Philharmonic concerts, where, under his guidance, the orchestra of the Imperial Opera, the members of which are very much attached to him, have given performances to which friend and foe alike could but award unreserved praise. The concerts of the Gesellschaft der Musikfreunde seem to reach a continually higher level. At the first concert of the season, when the programme contained exclusively earnest and difficult choral works by Brahms, the Singverein and its excellent conductor, Herr Schalk, greatly distinguished themselves. For the rest, the deluge of concerts has already reached a point likely to prove disastrous to many enterprises. Through the opening of the new and well-designed hall belonging to the Urania Gesellschaft, the number of concert halls, and in consequence also the number of active virtuosi

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Mr. Joseph Holbrooke announces three concerts of modern chamber music to be given at Steinway Hall on December 19, January 20, and February 17, with the assistance of the Saunders and New Quartets. The concerted pieces chosen are from the works of Reger, Franck, Strauss, and Holbrooke, whose Clarinet and String quintet, Op. 31, will be performed for the first time. On December 19, the first performance in London of a Pianoforte trio by Reger is promised.

An excellent recital was given at Eolian Hall, on October 25, by Miss Mary Cracroft (pianist) and Miss Zoe Pyne (violinist). Miss Cracroft's solo contributions were transcriptions of six of Bach's choral-vorspiele for organ and two of Lisat's pianoforte tone-poems. The two artists in conjunction performed the Cesar Franck Sonata and a Concerto in D minor by Bach.

The three brothers Cherniavski—Jan (pianist), Mischel (violinist), and Leo (violoncellist)—gave a concert at Queen's Hall on October 31. They have long been known as youthful prodigies, and this occasion served to show that they are passing through the crucial period of adolescence without losing their attraction. The budding maturity of their style was illustrated in trios by Haydn and Tchaikovsky, and in solo pieces.

The first of the fifteenth series of Barns-Phillips concerts took place at Bechstein Hall on November 1. The principal feature was a new Sonata in G minor by Miss Ethel Barns, for violin and pianoforte, which received its second performance in London within a week. By its musicianly development and effective writing it advanced Miss Barns's claim to be considered one of our best lady composers. It was played on this occasion by the composer and Mr. Percy Walter, who also gave an expressive and skilful performance of Beethoven's Sonata in E flat, Op. 109. Two of Miss Barns's songs were sung by Mr. Charles Phillips for the first time.

The Great Eastern Musical Society, conducted by Mr. W. Johnson Galloway, gave a concert at the Hamilton Hall, Liverpool Street Station Hotel, on November 2. The chief of the choral numbers, which were executed efficiently by the choir of seventy male voices, was Dr. James Lyon's ballad, 'The Warden of the Cinque Ports.' The accompaniment of this work was entrusted to the orchestra, which was numerically as large as the choir. The instrumental body displayed its efficiency to still greater effect in Mr. Landon Ronald's 'Birthday overture,' a 'Pomp and Circumstance' march by Elgar, and other pieces. The occasion was a tribute to the ability of Mr. Galloway's lieutenants, Mr. H. B. Dickin, who trained the choir, and Mr. J. D. Davis, who instructed the orchestra.

Suburban Concerts.

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A performance of Mendelssohn's 'Hymn of Praise' was given at a special service at St. Luke's Church, Bromley Common, on Sunday, October 23. There was an augmented choir and an adequate orchestra conducted by Mr. H. E. Wylde, organist and choirmaster. Mrs. G. A. R. Tatham presided at the organ, and Miss Gwynne Kimpton led the orchestra. The soloists, who did excellent service, were Miss Dunford, Miss Violet Bower and Mr. Bertram Pearce. At the conclusion of the service, the orchestra gave an admirable reading of the Adagio from Mendelssohn's 'Scotch' symphony.

The Dulwich Philharmonic Society opened their fifteenth season on October 29, with a concert performance of Gounod's 'Faust,' given at the Crystal Palace under Mr. Arthur Fagge's direction. The sparkling music was interpreted with appropriate spirit and well-judged use of the quality and quantity of the tone commanded by this body of singers. The soloists were Miss Norah Newport (Marguerite), Miss Elsie Simmonds (Martha and Siebel), Mr. David Evans (Valentine), Mr. William Waite (Mephistopheles), and Mr. Charles Neville (Faust), who was handicapped by a cold. Mr. C. H. Kempling was the organist.

A capital performance of Gounod's 'Mors et Vita' (part 1) was given at St. Paul's Church, Beckenham, on All Saints' Day, November I. The somewhat trying soprano solos were well sung by Master Durn, from Mr. Bates's School for Choristers, and the alto, tenor and bass soloists, Messrs. Norman Newcombe, Leonard Blacknell and Herbert Linnell performed their parts creditably. The accompanists were Mr. Harland Wheeler (pianoforte) and Mr. Eustace Turner (organ). The music was under the entire direction of Mr. Eustace Turner, organist and choirmaster of the church.

Miss Edith King and Mr. Francis Thorns gave an excellent pianoforte and violin recital at the Town Hall, East Ham. on November 3, and the venture met with well-merited success. Brahms's Sonata in D minor, Op. 108, for violin and pianoforte was the chef d'œuvre of their united efforts; the solo pianoforte suite 'From the East,' composed by Mr. Thorns, was also an extremely interesting item in the programme.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

November 15, 1910.

The unexpected news of the definite retirement of The unexpected news of the definite retirement of Herr Felix von Weingartner from his post as director of the Imperial Court Opera, and the appointment, simultaneously announced, of Herr Hans Gregor, the present manager of the Komische Oper, in Berlin, as his successor, occasioned general surprise, in the first instance because Herr von Weingartner has, almost up to the last moment, been strongly supported behind the scenes by the authorities; and, secondly, for the reason that his desire to resign his position can be attributed to the continual persecution he has had to endure from a certain clique. Herr Gregor will take up his new duties on April 1, 1911. As he is not a professional musician he will entrust the settlement of musical matters mainly to his conductors. Since definitely deciding upon his resignation, Herr Weingartner has been doubly fêted, particularly in his capacity as conductor of the Philharmonic concerts, where, under his guidance, the orchestra of the Imperial Opera, the members of which are very much attached to him, have given performances to which friend and foe alike could but award unreserved praise. The concerts of the Gesellschaft der Musikfreunde seem to reach a continually higher level. At the first concert of the season, when the programme contained exclusively earnest and difficult choral works by Brahms, the Singverein and its excellent conductor, Herr Schalk, greatly distinguished themselves. For the rest, the deluge of concerts has already reached a point likely to prove disastrous to many enterprises. Through the opening of the new and well-designed hall belonging to the Urania Gesellschaft, the number of concert halls, and in consequence also the number of active virtuosi

and vocalists, has been increased. Some of the latter, of course, ome out with flying colours. The tenor, Slezak, gave an came out with flying colours. The tenor, Slezak, gave an excellently attended concert before his departure for America. Thousands also went to hear Miss Destinn. Violinists were represented by Hubermann and Marteau. The subscription concerts of the Konzertverein and the Tonkünstler Orchestra Praise' was ch, Bromley e was an have their regular patrons. In the Konzertverein, Herr Löwe is to give an entire cycle of Bruckner's symphonies. At the nducted by ter. Mrs. concerts of the Tonkünstler Orchestra, which are usually iss Gwynne conducted by Herr Oskar Nedbal, an appearance was recently made by M. Safonoff, from Moscow. He conducted symphonies by Berlioz and Tchaikovsky, and a new Pianoforte id excellent Bower and service, the concerto by Scriabine. The solo part was played with much effect by the composer's wife, Madame Wera Scriabina. dagio from

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Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BELFAST.

On October 27, Madame Tetrazzini paid her first visit here, and of course astonished a large audience by her brilliant singing and wonderful voice. Accompanying her were Miss Wena Pickering, Messrs. Morgan Kingston and Wilfred Douthitt, Miss Lilian Berger and Miss Flora Mann, with Miss Marjorie Wigley, pianist, and Mr. R. J. Forbes accompanist.

Messrs. Kubelik and Backhaus, with Herr Schwab and Miss Marie Stiven, gave a concert on November 2, and it is unnecessary to say how such distinguished artists performed.

It is well for a community to have the opportunity of hearing such exceptional talent. But visits from touring parties are not altogether beneficial, for there is only a limited fund available by patrons of music, and if it is spent on necessarily expensive miscellaneous concerts there is the less available for the support of organizations which combine the local culture of the practice of music with oratorio and orchestral performances.

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'Faust,' 'Il Trovatore,' 'The Bohemian Girl,' and 'Carmen.'
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The same evening, Mr. Max Mossel held his first drawing-room concert in the Grosvenor Room, Grand Hotel, the artists being M. Joseph Hollman, Mr. Mark Hambourg and Mr. Gervase Elwes, and the accompanists, Mr. Kiddle and Mr. Manton. Especially interesting was Mr. Elwes's artistic delivery of a triad of songs by Brahms, 'Auf dem Kirchhofe,' 'Der Kuss,' and 'Wir wandelten.'

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The Birmingham Philharmonic Society's second and third orchestral concerts of the present season were given in the Town Hall on November 2 and 16 respectively. Dr. George Henschel conducted the former and M. Wassili Safonoff the latter. The newly-formed orchestra is rapidly gaining experience and confidence, and very marked was the advance already made at the second concert, and still more so at the already made at the second concert, and still more so at the third. Dr. Henschel's powerful personality evidently greatly impressed the rank and file, and there was a solidity associated in their rendering of Brahms's first Symphony, Beethoven's 'Egmont' overture, and the 'Meistersinger' prelude that one missed at the first concert. Dr. Henschel also contributed songs by Schubert and Loewe in his own inimitable manner, accompanying himself at the pianoforte. M. Safonoff conducted a magnificent performance of Beethoven's 'Eroica' symphony, Brahms's 'Variations on a Haydn theme,' Tchaikovsky's fantasia 'Francesca da Rimini,' and Mendelssohn's overture 'A Midsummer night's

BOURNEMOUTH.

A rising Bournemouth composer, Mr. H. Holloway, whose very attractive Symphony in E minor has been heard here on four occasions and has also been played in other centres, was represented at Symphony Concert No. 4, on October 27, by his 'Variations on an original theme,' which received their first performance on this occasion. In certain particulars Variations are superior to anything he has written previously. For instance, little trivialities that aforetime have somewhat irritated us are in this work entirely absent; the orchestration, too, shows a deeper understanding of effects; and, above all, the music has a greater measure of

witality and intensity of purpose.

Mr. Thomas Dunhill's capricious 'Variations on an old English tune,' for violoncello and orchestra (Op. 32), were produced for the first time at Symphony Concert No. 6, on November 10. The old English tune selected for treatment is 'Sally in our Alley'-a pretty melody, but one requiring

very careful handling if monotony is not to prevail.

On November 15, Madame Newling's choir gave their first concert of the season in conjunction with the Municipal Orchestra. The following choral works were presented: Motet by Mr. Hamilton Law (conducted by the composer); Brahms's 'A song of destiny'; part-song, 'How sweet the moonlight sleeps,' by Mr. Hadley Watkins (conducted by the composer); unaccompanied chorus, 'Go, song of mine,' by Elgar (conducted by Madame Newling).

BRISTOL.

There was an interesting chamber concert at the Victoria Rooms on October 24. The Wessely Quartet executed effectively Beethoven's F major (Op. 18, No. 1), Schubert's G major (Op. 161), and Dvorák's Quartet in E flat (Op. 51). A large audience evidently appreciated the performance.

West Bristol Choral Society gave a concert on October 29, and there was a fair attendance in the spacious Victoria The band and choir, numbering 100, were conducted by Mr. Charles Read (organist at St. Alban's Church). Mr. Johann W. Duys, the leader, played with skill Mendelssohn's Violin concerto. There were creditable interpretations of Schubert's 'Song of Miriam' and Elgar's Black Knight.

On November 3, the Bristol Royal Orpheus Glee Society, who had been invited to sing at Gloucester in aid of the benevolent fund of the Commercial Travellers' Association, journeyed to that city. Under the direction of Mr. George Riseley, the choir, numbering about eighty, gave their concert in the Shire Hall.

The season of the Clifton Quintet commenced at the Victoria Rooms on November 10, a pleasing performance taking place at the Victoria Rooms. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violoncello). Dohnanyi's Quartet in D flat, for strings, obtained its first hearing in the city and impressed the audience by its charms.

A miscellaneous concert was given at the Victoria Rooms on November 11, the vocalists being Misses Katharine and on November 11, the vocatists being strisses ratharine and Eveline Gerrish, and Mr. Watkin Mills, and the instru-mentalists Miss Jenny Meid (pianoforte) and Mr. Maurice Alexander (violin). Miss Gerrish introduced three simple songs by Kenneth Girdlestone, a local musician, and their unaffected grace attracted the audience.

The annual concert in aid of the funds of the Men's Club Band Mort

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was given at Stoke Bishop Hall on November 15. A well-arranged programme was carried out by several capable

amateurs, and favourably received by a crowded assembly.

The Bristol Choral Society, on November 19, gave their first concert of the season at Colston Hall, under the direction of Mr. George Riseley. 'Hiawatha' was presented, and was preceded by two instrumental productions of Mr. Coleridge-Taylor, viz., a Rhapsodic dance, 'The Bamboula,' and the first entr'acte from the incidental music for the drama 'Nero.' The cantata was admirably performed, chorus and band numbering 500. Miss Mabel Manson, Mr. Samuel Masters and Mr. William Higley were the soloists, and Mr. Harold Bernard was leader of the orchestra.

DEVON AND CORNWALL.

THE THREE TOWNS.

The subscription series of Symphony Concerts directed by Mr. R. G. Evans started auspiciously on November 4 with a large audience and well-selected programme. A prominent feature in the programme was the Beethoven Violin concerto, with Miss Helen Sealy, a highly-gifted and high-principled artist, as soloist. On November 8, in Stonehouse Town Hall, Mr. J. W. Newton, the newly-appointed bandmaster of the Royal Marine Light Infantry in succession to Mr. Frank Winterbottom, gave another first event. With the com-mendable aim of developing the resources of wind instruments in the band, he brought forward Mr. F. Matthews as clarinet soloist in Weber's Concerto. Two movements from Dvorák's String quartet, Op. 96, were delightfully played by Messrs. Wellington, Wills, Dalling and Pike. Mr. H. Moreton's Guildhall Choir returned to public life on October 22, and, with the assistance of a band of over 70, efficiently carried out a programme that included Dr. Hugh Blair's 'Trafalgar' and Stanford's 'Last Post.' On November 16, Mr. Percy Lowman and Mr. Harold

Lake gave their second violin and pianoforte recital in

Plymouth.

The choir of Mount Gold Wesleyan Church performed, with orchestra, Stainer's 'The daughter of Jairus,' Mendelssohn's 'Hear my prayer,' the 'Gloria' from Mozart's and other sacred items. Mr. N. H. R. Normington conducted, with Mr. David Parkes at the organ. Normington conducted, with Mr. David Parkes at the organ. Sherwell Choir, a bright-toned body of 60 voices, sang partsongs on November 17, conducted by Mr. A. C. Faull. Organ playing has recently gained impetus from the acquirement of several new church organs. A series of recitals on the new instrument in St. Simon's Church was inaugurated, on November 14, by Mr. II. Moreton. recitals have been given by the organist of St. Catharine's, Mr. Manley Martin, after evensong respectively on October 23 and November 13. Modern French music chiefly constituted the former programme.

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The Birmingham Philharmonic Society's second and third orchestral concerts of the present season were given in the Town Hall on November 2 and 16 respectively. Dr. George Henschel conducted the former and M. Wassili Safonoff the latter. The newly-formed orchestra is rapidly gaining experience and confidence, and very marked was the advance already made at the second concert, and still more so at the already made at the second concert, and still more so at the third. Dr. Henschel's powerful personality evidently greatly impressed the rank and file, and there was a solidity associated in their rendering of Brahms's first Symphony, Beethoven's 'Egmont' overture, and the 'Meistersinger' prelude that one missed at the first concert. Dr. Henschel also contributed songs by Schubert and Loewe in his own inimitable manner, accompanying himself at the pianoforte. M. Safonoff conducted a magnificent performance of Beethoven's 'Eroica' symphony, Brahms's 'Variations on a Haydn theme,' Tchaikovsky's fantasia 'Francesca da Rimini,' and Mendelssohn's overture 'A Midsummer night's

BOURNEMOUTH.

A rising Bournemouth composer, Mr. H. Holloway, whose very attractive Symphony in E minor has been heard here on four occasions and has also been played in other centres, was represented at Symphony Concert No. 4, on October 27, by his 'Variations on an original theme,' which received their first performance on this occasion. In certain particulars Variations are superior to anything he has written previously. For instance, little trivialities that aforetime have somewhat irritated us are in this work entirely absent; the orchestration, too, shows a deeper understanding of effects; and, above all, the music has a greater measure of

witality and intensity of purpose.

Mr. Thomas Dunhill's capricious 'Variations on an old English tune,' for violoncello and orchestra (Op. 32), were produced for the first time at Symphony Concert No. 6, on November 10. The old English tune selected for treatment is 'Sally in our Alley'-a pretty melody, but one requiring

very careful handling if monotony is not to prevail.

On November 15, Madame Newling's choir gave their first concert of the season in conjunction with the Municipal Orchestra. The following choral works were presented: Motet by Mr. Hamilton Law (conducted by the composer); Brahms's 'A song of destiny'; part-song, 'How sweet the moonlight sleeps,' by Mr. Hadley Watkins (conducted by the composer); unaccompanied chorus, 'Go, song of mine,' by Elgar (conducted by Madame Newling).

BRISTOL.

There was an interesting chamber concert at the Victoria Rooms on October 24. The Wessely Quartet executed effectively Beethoven's F major (Op. 18, No. 1), Schubert's G major (Op. 161), and Dvorák's Quartet in E flat (Op. 51). A large audience evidently appreciated the performance.

West Bristol Choral Society gave a concert on October 29, and there was a fair attendance in the spacious Victoria The band and choir, numbering 100, were conducted by Mr. Charles Read (organist at St. Alban's Church). Mr. Johann W. Duys, the leader, played with skill Mendelssohn's Violin concerto. There were creditable interpretations of Schubert's 'Song of Miriam' and Elgar's Black Knight.

On November 3, the Bristol Royal Orpheus Glee Society, who had been invited to sing at Gloucester in aid of the benevolent fund of the Commercial Travellers' Association, journeyed to that city. Under the direction of Mr. George Riseley, the choir, numbering about eighty, gave their concert in the Shire Hall.

The season of the Clifton Quintet commenced at the Victoria Rooms on November 10, a pleasing performance taking place at the Victoria Rooms. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violoncello). Dohnanyi's Quartet in D flat, for strings, obtained its first hearing in the city and impressed the audience by its charms.

A miscellaneous concert was given at the Victoria Rooms on November 11, the vocalists being Misses Katharine and on November 11, the vocatists being strisses ratharine and Eveline Gerrish, and Mr. Watkin Mills, and the instru-mentalists Miss Jenny Meid (pianoforte) and Mr. Maurice Alexander (violin). Miss Gerrish introduced three simple songs by Kenneth Girdlestone, a local musician, and their unaffected grace attracted the audience.

The annual concert in aid of the funds of the Men's Club Band Mort

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was given at Stoke Bishop Hall on November 15. A well-arranged programme was carried out by several capable

amateurs, and favourably received by a crowded assembly.

The Bristol Choral Society, on November 19, gave their first concert of the season at Colston Hall, under the direction of Mr. George Riseley. 'Hiawatha' was presented, and was preceded by two instrumental productions of Mr. Coleridge-Taylor, viz., a Rhapsodic dance, 'The Bamboula,' and the first entr'acte from the incidental music for the drama 'Nero.' The cantata was admirably performed, chorus and band numbering 500. Miss Mabel Manson, Mr. Samuel Masters and Mr. William Higley were the soloists, and Mr. Harold Bernard was leader of the orchestra.

DEVON AND CORNWALL.

THE THREE TOWNS.

The subscription series of Symphony Concerts directed by Mr. R. G. Evans started auspiciously on November 4 with a large audience and well-selected programme. A prominent feature in the programme was the Beethoven Violin concerto, with Miss Helen Sealy, a highly-gifted and high-principled artist, as soloist. On November 8, in Stonehouse Town Hall, Mr. J. W. Newton, the newly-appointed bandmaster of the Royal Marine Light Infantry in succession to Mr. Frank Winterbottom, gave another first event. With the com-mendable aim of developing the resources of wind instruments in the band, he brought forward Mr. F. Matthews as clarinet soloist in Weber's Concerto. Two movements from Dvorák's String quartet, Op. 96, were delightfully played by Messrs. Wellington, Wills, Dalling and Pike. Mr. H. Moreton's Guildhall Choir returned to public life on October 22, and, with the assistance of a band of over 70, efficiently carried out a programme that included Dr. Hugh Blair's 'Trafalgar' and Stanford's 'Last Post.' On November 16, Mr. Percy Lowman and Mr. Harold

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Liszt's third 'Hungarian rhapsody'—the programme was on familiar lines, and included the overture to 'Die Meistersinger' and Tchaikovsky's 'Pathetic' symphony. From start to finish it was evident that conductor and band were perfectly en rapport, and the result was a performance of such distinction as augurs well for the artistic success of the season's concerts. The management were fortunate in securing the services of Herr Anton van Rooy as vocalist, and that distinguished artist contributed excerpts from 'Die Meistersinger' and 'Die Walkure,' as well as songs

by Schubert and Schumann.

The Scottish Orchestra was again in first-rate form at the first Saturday Popular Orchestral Concert on November 19, when was given a brilliant performance of the overture to Humperdinck's 'Hansel and Gretel,' Tchaikovsky's Suite in D minor for orchestra, and Moniuszko's 'Dance of the Polish mountaineers,' from 'Halka,' the last-named being a novelty. Mrs. Curzon Watt, a very able pianist who has lately settled in the city, gave a delightful reading of Beethoven's fourth

Pianoforte concerto, and Mr. Henry Brearley was vocalist.

A first performance of an important choral work is always a notable event, but it is doubly so when the composer acts as conductor. This was the case on November 22, when 'The Kingdom' was given for the first time in Scotland, and was conducted by Sir Edward Elgar himself.

GLOUCESTER AND DISTRICT.

There are everywhere signs of great musical activity throughout the county of Gloucester, all the many societies in the city and district having made their arrangements for the season. Of actual performances there is at present not much to record. The enterprising director of the Cheltenham Philharmonic Society has been at work for some time, and gave his first concert on November 9 at the Town Hall. The works presented were a short cantata by Canon The works presented were a short cantata by Canon Gardner, of All Saints' Church, Cheltenham, entitled 'The marriage feast.' The work is not entirely new, having been given previously in Canon Gardner's church, but as this was the first performance in a public hall on a larger scale it attracted a good deal of public attention and had a most friendly reception. The composer scored the work a most friendly reception. The composit solved the wars for this occasion, it having been written originally for organ accompaniment only. The solos were taken by Miss Mabel Manson, Miss Effic Martyn, Mr. Webster Miller, and Mr. J. Potter. The cantata is one of very great interest, and was well performed, the composer receiving quite an ovation at the close. The remainder of the programme was taken up with a creditable performance of 'Cavalleria Rusticana,' with the soloists mentioned above. For the second concert of the season, Flotow's 'Martha' is announced.

When the Shire Hall at Gloucester was reconstructed previous to the festival of the Three Choirs in September, through the generosity of Sir Hubert Parry, with a view to making it one of the best concert rooms in the provinces, an appeal was made for a new organ to replace the instrument that had done duty for the past sixty years. Dr. A. Herbert Brewer, organist of Gloucester Cathedral, threw himself with great energy into the matter, and the response from City and County was so prompt and generous that the new organ was built and ready for use at the festival. A small sum, how-ever, still remained to be collected, and with the double view of providing an opportunity for the public to hear the new organ and to wipe off the deficit, Dr. Brewer arranged a series of recitals. Three of these have been given, and proved so successful that the sum remaining for the organ fund was obtained. The Shire Hall was filled on each occasion with large and appreciative audiences, at popular prices of a shilling, sixpence, and threepence, and there is no doubt that the recitals will be continued. The free recitals of sacred music, which are given fortnightly in the Cathedral during the winter, and which attract a gathering of about two thousand persons at each performance, are resumed this month.

The Bristol Royal Orpheus Society, under the direction of Mr. George Riseley, visited Gloucester on November 3, in aid of the local benevolent fund of the Gloucester District

audience to the Shire Hall. The members of the Orpheus, to the number of over sixty, sang splendidly throughout, and in response to a vote of thanks, Mr. Riseley, referring to the younger Society founded on the same lines in Gloucester City, made an interesting suggestion. He hoped the Gloucester Orpheonists would visit Bristol, and that the Bristol men would come again to Gloucester, and if the two Societies could join together on some occasion nothing would, he said, give them greater pleasure than to sing under the batons of Dr. Brewer and Mr. Lee Williams. most

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by Schubert and Schumann.

The Scottish Orchestra was again in first-rate form at the first Saturday Popular Orchestral Concert on November 19, when was given a brilliant performance of the overture to Humperdinck's 'Hansel and Gretel,' Tchaikovsky's Suite in D minor for orchestra, and Moniuszko's 'Dance of the Polish mountaineers,' from 'Halka,' the last-named being a novelty. Mrs. Curzon Watt, a very able pianist who has lately settled in the city, gave a delightful reading of Beethoven's fourth

Pianoforte concerto, and Mr. Henry Brearley was vocalist.

A first performance of an important choral work is always a notable event, but it is doubly so when the composer acts as conductor. This was the case on November 22, when 'The Kingdom' was given for the first time in Scotland, and was conducted by Sir Edward Elgar himself.

GLOUCESTER AND DISTRICT.

There are everywhere signs of great musical activity throughout the county of Gloucester, all the many societies in the city and district having made their arrangements for the season. Of actual performances there is at present not much to record. The enterprising director of the Cheltenham Philharmonic Society has been at work for some time, and gave his first concert on November 9 at the Town Hall. The works presented were a short cantata by Canon The works presented were a short cantata by Canon Gardner, of All Saints' Church, Cheltenham, entitled 'The marriage feast.' The work is not entirely new, having been given previously in Canon Gardner's church, but as this was the first performance in a public hall on a larger scale it attracted a good deal of public attention and had a most friendly reception. The composer scored the work a most friendly reception. The composit solved the wars for this occasion, it having been written originally for organ accompaniment only. The solos were taken by Miss Mabel Manson, Miss Effic Martyn, Mr. Webster Miller, and Mr. J. Potter. The cantata is one of very great interest, and was well performed, the composer receiving quite an ovation at the close. The remainder of the programme was taken up with a creditable performance of 'Cavalleria Rusticana,' with the soloists mentioned above. For the second concert of the season, Flotow's 'Martha' is announced.

When the Shire Hall at Gloucester was reconstructed previous to the festival of the Three Choirs in September, through the generosity of Sir Hubert Parry, with a view to making it one of the best concert rooms in the provinces, an appeal was made for a new organ to replace the instrument that had done duty for the past sixty years. Dr. A. Herbert Brewer, organist of Gloucester Cathedral, threw himself with great energy into the matter, and the response from City and County was so prompt and generous that the new organ was built and ready for use at the festival. A small sum, how-ever, still remained to be collected, and with the double view of providing an opportunity for the public to hear the new organ and to wipe off the deficit, Dr. Brewer arranged a series of recitals. Three of these have been given, and proved so successful that the sum remaining for the organ fund was obtained. The Shire Hall was filled on each occasion with large and appreciative audiences, at popular prices of a shilling, sixpence, and threepence, and there is no doubt that the recitals will be continued. The free recitals of sacred music, which are given fortnightly in the Cathedral during the winter, and which attract a gathering of about two thousand persons at each performance, are resumed this month.

The Bristol Royal Orpheus Society, under the direction of Mr. George Riseley, visited Gloucester on November 3, in aid of the local benevolent fund of the Gloucester District

audience to the Shire Hall. The members of the Orpheus, to the number of over sixty, sang splendidly throughout, and in response to a vote of thanks, Mr. Riseley, referring to the younger Society founded on the same lines in Gloucester City, made an interesting suggestion. He hoped the Gloucester Orpheonists would visit Bristol, and that the Bristol men would come again to Gloucester, and if the two Societies could join together on some occasion nothing would, he said, give them greater pleasure than to sing under the batons of Dr. Brewer and Mr. Lee Williams. most

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numerous concerts of chamber music have conferred the greater distinction on Manchester. The first Brodsky Quartet provided the best balanced performance of Tchaikovsky's great 'In Memoriam' trio heard here for many years, Miss Johanna Stockmarr joining Messrs.

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Mr. T. W. Surette's lectures are proving most illumina-ting, and Mr. Petri's Ancoats recitals of the Beethoven large and discriminating atas continue to draw

At the Bowdon chamber concerts, Mr. Casals and Mr. Campbell McInnes gave a superb programme of ancient and modern music, Alfred Bruneau's setting of Catulle Mende's 'L'heureux vagabond,' sung by Mr. McInnes, being

exceptionally beautiful.

The opening Schiller-Anstalt concert brought the famous Bohemian Quartet, with a new viola player since their last visit five or six years ago. They plunged us straight away into the most advanced and recent Max Reger composition, the E flat Quartet, and, as Manchester's knowledge of this composer is limited to the Variations for two pianofortes, a few of his lieder and alla cappella choral songs, and a solitary orchestral work (which was played two years ago by Mr. Beecham to a mere handful of listeners), it is not surprising that even such a cultured audience as that foregathering at the Schiller-Anstalt should find itself out of its depth. The D minor Quartet, by their compatriot Dvorák,

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numerous concerts of chamber music have conferred the greater distinction on Manchester. The first Brodsky Quartet provided the best balanced performance of Tchaikovsky's great 'In Memoriam' trio heard here for many years, Miss Johanna Stockmarr joining Messrs.

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The Bradford season opened on October 18 with a per-formance of the 'Golden Legend' by the Old Choral Society, under Mr. Pickles, and with Miss Emily Breare, Miss Bradley, Messrs Harold Wilde and Thorpe Bates as soloists. The choral singing was of a generally satisfactory character. On the same date Miss Marion Webster, a young violinist, gave a recital and played some familiar pieces, such as Bruch's G minor Concerto, in finished style. On October 21 the Subscription series, which are this year to be extended to eight-not all, however, of uniform quality-opened with a pianoforte recital by Mr. Wilhelm Backhaus, and at the second concert, on November 4, an exceptionally interesting programme was afforded by Dr. Richter and the Halle Orchestra, including the Brahms Violin concerto, with Mr. Kreisler as soloist, and the 'Eroica' symphony, of which fine interpretations were given. On November 18 the programme was of a more miscellaneous character, ranging from violin solos by Mr. Catterall, the very accomplished young Manchester artist, to male-voice glees by the Habergham Vocal Union, whose prowess is well-known in the field of choral competitions. On November 1, Miss Carrie Birkbeck, a soprano with a very cultivated style, and Mr. Herbert Johnson, to whose pianoforte playing reference has already been made, gave a concert, and on November 9 the Bradford Arts Club, which has recently developed a strong musical section, gave the first of some chamber concerts, the Rawdon Briggs Quartet playing Beethoven's third Rassoumovsky Quartet, Schumann's second Quartet (in A), and a charming Fantasia by Dr. Ernest Walker, in highly artistic style. On November 19 the Bradford Permanent Orchestra, under Mr. Allen Gill, began its nineteenth season with a programme that included Beethoven's eighth symphony and overtures by Schumann ('Genoveva'), Mozart and Ambroise Thomas. Miss Gertrude Lonsdale and Mr. William Lovell were the vocalists.

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At the first Gewandhaus concert, Professor Nikisch introduced several interesting pieces from Humperdinck's 'Maurische' suite. Schumann's music to Lord Byron's 'Manfred' was given at the second concert, and Liszt's 'Dante symphony' at the third. The following week the production of Wilhelm Berger's orchestral Variations and Fugue, Op. 97, proved genuinely interesting. The leading place in the programme of the fifth concert was occupied by Draeseke's 'Symphonia tragica.'—At the first concert of the Riedel Verein, Dr. Georg Göhler secured an excellent performance of Handel's 'Deborah.'—On November 19, a four-act opera, 'Der Talisman,' by an English composer, Mrs. Adela Maddison, was produced with success at the Neues Theater. The libretto is a close adaptation from Ludwig Fulda's play of the same name. Mrs. Maddison, who was once a pupil of Debussy, has Mrs. Maddison, who was once a pupil of Debussy, has adopted a modern idiom, and has scored her work in an interesting manner.—At the same institution, Halevy's 'Der Blitz,' in many ways an interesting opera, was recently revived. On the same occasion, Dohnanyi's pantomime 'Der Schleier der Pierrette' was heard for the first time.

LEMBERG.

A Polish musical festival and a congress on Polish music took place during October 22-28. Chopin's music figured largely in the programme, which contained the E minor Pianoforte concerto, wonderfully played by Herr Moriz Rosenthal. A Chopin recital, given by Mr. Ernest Schelling in place of M. Paderewski, who had not sufficiently recovered from his indisposition, was enthusiastically received. Of the works of contemporary Polish composers, M. Paderewski's Symphony was the most important.

MANNHEIM.

At the CourtTheatre the first novelty of the season, viz., Julius Bittner's opera 'Der Musikant,' was recently heard with considerable interest. The composer (who wrote his own libretto) shows much genuine musical invention and artistic feeling.

MOSCOW.

Moussorgsky's posthumous 'musical folk-drama' 'Chwanschtschina,' edited and partly scored by Rimsky-Korsakoff, was produced at the opera in the Solodownikoff Theartre (Director-manager, M. Simin) on the first evening of the season. The work proved one of high originality and great interest, and has now no doubt come to stay.

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On October 2, a monument of Pergolesi was unveiled in this, his birthplace. In the evening, his 'La serva padrona' and his 'Stabat Mater' were given at the Theatre.

LEIPSIC.

At the first Gewandhaus concert, Professor Nikisch introduced several interesting pieces from Humperdinck's 'Maurische' suite. Schumann's music to Lord Byron's 'Manfred' was given at the second concert, and Liszt's 'Dante symphony' at the third. The following week the production of Wilhelm Berger's orchestral Variations and Fugue, Op. 97, proved genuinely interesting. The leading place in the programme of the fifth concert was occupied by Draeseke's 'Symphonia tragica.'—At the first concert of the Riedel Verein, Dr. Georg Göhler secured an excellent performance of Handel's 'Deborah.'—On November 19, a four-act opera, 'Der Talisman,' by an English composer, Mrs. Adela Maddison, was produced with success at the Neues Theater. The libretto is a close adaptation from Ludwig Fulda's play of the same name. Mrs. Maddison, who was once a pupil of Debussy, has Mrs. Maddison, who was once a pupil of Debussy, has adopted a modern idiom, and has scored her work in an interesting manner.—At the same institution, Halevy's 'Der Blitz,' in many ways an interesting opera, was recently revived. On the same occasion, Dohnanyi's pantomime 'Der Schleier der Pierrette' was heard for the first time.

LEMBERG.

A Polish musical festival and a congress on Polish music took place during October 22-28. Chopin's music figured largely in the programme, which contained the E minor Pianoforte concerto, wonderfully played by Herr Moriz Rosenthal. A Chopin recital, given by Mr. Ernest Schelling in place of M. Paderewski, who had not sufficiently recovered from his indisposition, was enthusiastically received. Of the works of contemporary Polish composers, M. Paderewski's Symphony was the most important.

MANNHEIM.

At the CourtTheatre the first novelty of the season, viz., Julius Bittner's opera 'Der Musikant,' was recently heard with considerable interest. The composer (who wrote his own libretto) shows much genuine musical invention and artistic feeling.

MOSCOW.

Moussorgsky's posthumous 'musical folk-drama' 'Chwanschtschina,' edited and partly scored by Rimsky-Korsakoff, was produced at the opera in the Solodownikoff Theartre (Director-manager, M. Simin) on the first evening of the season. The work proved one of high originality and great interest, and has now no doubt come to stay.

PARIS.

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Southfort.—A 'Ladies' night' programme of a very delightful character was provided on November 17 at the Queen's Hotel by the members of the Southport Vocal Union, under the direction of Mr. J. C. Clarke. The programme, which was much appreciated by a large audience, includéd Brahms's 'United are we,' Schumann's 'Battle song' and 'Lotos flower,' and Foote's 'Into the silent land. The Birkdale (mixed) and Apollo (male) Quartets sang part-songs.

SWANSEA.—Gounod's 'Redemption,' which had not been heard in this town for nineteen years, was revived by the Harmonic Society on November 7 at the Albert Hall, under the able direction of Mr. Harry Williams. A fine performance was given of the melodious and sincerely religious work, which impressed the audience to the extent that they refrained from interrupting with applause. Mr. Hulley's orchestra and Mr. David Lewis, at the organ, played the accompaniments. The soloists were Miss Esta d'Argo, Miss Tillie Richards, Mr. John Harrison, and Mr. David Hughes.

TODMORDEN.—The first concert of the season took place on Tuesday, November 8, before a fairly good audience. The first half of the programme consisted of 'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' the second part being miscellaneous. The principals were Miss Ada Forrest, Mr. Henry Turnpenney, and Mr. James Coleman, all of whom scored a success. The performance on the whole was good the only drawback being the scarcity of whole was good, the only drawback being the scarcity of

Answers to Correspondents.

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VIBRATIONS asks where he could obtain an instrument for recording visibly the vibrations of sound (say, from a tuning fork), for demonstration at a lecture on 'Science and Sound.' The Cambridge Scientific Instrument Company, Cambridge, we believe, make an instrument for recording vibration and the state of the state vibrations, such as is desired.

CAMBRENSIS.—Vou ask by what method you can teach how to sing at sight and keep tune. The movable doh system applied to the ordinary notation is in our opinion the best method. Novello's Sight Singing Readers (staff notation), Elementary and Intermediate, price sixpence each, will probably suit the case.

J. PUNNELL.-A label is no indication of the value of a violin. But as you have possessed your violin for forty years, it is just possible that it may be a good instrument, if not actually a Strad. Better ask Messrs. W. Hill & Sons,

BEETHOVEN .- 'Now thank we all our God' is the usual translation.

Numerous other answers are held over or have been dealt with privately.

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LETCHWORTH.—Haydn's 'The Creation' was efficiently performed by the Philharmonic Society at the Pixmore Institute on November 16, under the direction of Mr. H. Gomersall. The principals were Miss Lucie Lenoir, Mr. Harry Dollins and Mr. Samuel Heath. Mr. Snowden led the orchestra, and Mrs. Talbot and Mr. Seymour accompanied at the pianoforte and organ respectively.

READING.—The Temperance Choral Society gave a creditable performance of Handel's 'Acis and Galatea' at the Small Town Hall on October 25, under the direction of their enthusiastic conductor and trainer, Mr. A. V. Moss. Highly efficient work was done by the soloists, Miss K. Woodley, Mr. A. R. Gleed and Mr. W. Drake. In the miscellaneous section of the programme the choir sang 'Hush, gentle wind,' and Miss Cutler gave solos. Miss M. Leckson led the orchestre. lackson led the orchestra.

Scunthorpe.—The Choral Society, who are face to face with a heavy debt, gave an excellent performance of 'The Messiah' at the Wesleyan Chapel on November 16, under the direction of Mr. F. C. Nicholson. Madame Siviter, Madame Alice Sampson, Mr. A. Monaghan, and Mr. Charlesworth George were the soloists, and Mr. H. Dudley the organist. It is to be regretted that the attendance was insufficient to give the Society much help in their difficulties.

Southfort.—A 'Ladies' night' programme of a very delightful character was provided on November 17 at the Queen's Hotel by the members of the Southport Vocal Union, under the direction of Mr. J. C. Clarke. The programme, which was much appreciated by a large audience, includéd Brahms's 'United are we,' Schumann's 'Battle song' and 'Lotos flower,' and Foote's 'Into the silent land. The Birkdale (mixed) and Apollo (male) Quartets sang part-songs.

SWANSEA.—Gounod's 'Redemption,' which had not been heard in this town for nineteen years, was revived by the Harmonic Society on November 7 at the Albert Hall, under the able direction of Mr. Harry Williams. A fine performance was given of the melodious and sincerely religious work, which impressed the audience to the extent that they refrained from interrupting with applause. Mr. Hulley's orchestra and Mr. David Lewis, at the organ, played the accompaniments. The soloists were Miss Esta d'Argo, Miss Tillie Richards, Mr. John Harrison, and Mr. David Hughes.

TODMORDEN.—The first concert of the season took place on Tuesday, November 8, before a fairly good audience. The first half of the programme consisted of 'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' the second part being miscellaneous. The principals were Miss Ada Forrest, Mr. Henry Turnpenney, and Mr. James Coleman, all of whom scored a success. The performance on the whole was good the only drawback being the scarcity of whole was good, the only drawback being the scarcity of

Answers to Correspondents.

Mr. GILBERT M. THOMAS asks whether the last melody-note in the third bar of Chopin's twentieth Prelude should not be E natural, alleging that E flat is often played. The combined authority, in their respective editions, of Klindworth, Door, Mikuli, and Reinecke, in favour of E natural, should be conclusive,

VIBRATIONS asks where he could obtain an instrument for recording visibly the vibrations of sound (say, from a tuning fork), for demonstration at a lecture on 'Science and Sound.' The Cambridge Scientific Instrument Company, Cambridge, we believe, make an instrument for recording vibration and the state of the state vibrations, such as is desired.

CAMBRENSIS.—Vou ask by what method you can teach how to sing at sight and keep tune. The movable doh system applied to the ordinary notation is in our opinion the best method. Novello's Sight Singing Readers (staff notation), Elementary and Intermediate, price sixpence each, will probably suit the case.

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BEETHOVEN .- 'Now thank we all our God' is the usual translation.

Numerous other answers are held over or have been dealt with privately.

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PRODUCED AT THE QUBEN'S HALL, OCTOBER 6.

THE VICAR OF BRAY

VARIATIONS

FOR STRING ORCHESTRA

COMPOSED BY

ERNEST AUSTIN.

(Op. 35.)

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Analogy, An (A.T.B.B.)	Old Hunter, The
Analogy, An (A.T.B.B.)	Old Hunter, The
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Call of the breeze, The J. Cliffe Forrester 11d.	No. The
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Autumn fields. The Black Monk, The farr. by Rutland Boughton) Welsh Folk-song at Call of the breeze, The . J. Cliffe Forrester 14d. Schorus of Empire . C. A. E. Harriss Chorus of Empire . C. A. E. Harriss Christmas greeting, A. For two Sopranos (Soli or Chorus), Tenor and Bass Chorus, with accomp. for two Violins and Piannforte . E. Elgar 6d. Come, lasses and lads (arr. by J. C. Bridge) . Old English 3d. Comrades song of hope (arr. by Percy E. Fletcher) A. Adam 2d. Cruiskeen Lawn, The (arr. by Granville Bantock) Irish Air 3d. Death, the reaper (arr. by Brahms) . German Folk song 2d. 14d. Death, the reaper (arr. by Brahms) . German Folk song 2d. 14d.	O come with me and wander far Gade 2d.
Come, lasses and lads (arr. by J. C. Bridge) Old English 3d.	One with eyes the fairest Granville Bantock , Li
Cruiskeen Lawn, The (arr. by Granville Bantock) A. Adam 2d. Cruiskeen Lawn, The (arr. by Granville Bantock) Irish Air 3d.	Out of the darkness (8 narts)
Death, the reaper Schumann 14d.	Phillida flouts me C. Lee Williams
	Prithee, why? C. H. H. Parry ed. Qui Vive!
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Empire of the Sea	Sir Spring doth ride Gade 3d. Sleep R. H. Walthew 1ld.
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Gay Madcap Schumann 3d.	Spring-enchantment (5 parts)
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How sweet thy modest light . A. S. Burrows 4d. In the lazy summer noon . E. Franz 2d. In the North land J. Cliffe Forrester 3d. In the silent West (8 parts) Granville Hantock 4d.	Swiftly fly the birds Schumann 1½d. (Three ships, The (Christmas Song) Colin Taylor 3t. Throstle sings, The Meyer-Obersleben 5d. Thuringian Volkslied Abt 1½d.
In the silent West (8 parts) Granville Bantock 4d.	Throstle sings, The M. Meyer-Olbersleben ad.
Ioan to the Maynole (arr. by L. C. Bridge) Old English ad.	
King of I hule, The Schumann 3d.	To Claribel D. Price al. Wake the serpent not
	When Sunday's bells did chime Hans Sitt 2d,
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Men of Harlech (arr. by Rutland Boughton) Welsh Folk-song 3d.	Wind of the waters Schumann 3d.
Merry time of Maying, The (arr. by Brahms) German Folk-song 3d.	Winter it is past, The (arr. by E. L. Bainton) Scotch Folk-Song 2d,
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MALE VOICE	Old Hunter. The Brahms ed
Analogy, An (A.T.B.B.) C. H. H. Parry ad. gBacchanalian Chorus J. W. Elliott 4d.	Old Hunter, The
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§ Orchestral Accompaniment.

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							1 272
ANTHEMS	F	OR	A	ID	VE	N	Γ.
A few more years shall roll		0.0			H.	Blair	3d.
Almighty God, give us grace And God shall wipe away all And He shall purify	tears		Fred	erick	S. S. W R. Gre	enish	3d.
					H	ander	190
And Jacob was left alone					J. Si	Hall	6d.
And He shall purify And Jacob was left alone And the Angel said unto her And the glory of the Lord And there shall be signs Arrise, O Jesusalem Ascribe unto the Lord Awake, awake, put on streng Angle Shall be signs Angle Shall be signs Ascribe unto the Lord Awake, awake, put on thy str							214
And there shall be signs				F	Oliver	aylor	4d.
Arise, O Jesusaiem					1 775-		4.1
*Awake, awake, put on streng	th	0.7	3)-30	* *	A. B J. St M.	orton	rld
*Awake, awake, put on streng Awake, awake, put on thy str Awake, put on thy strength 'Awake, thou that sleepest Behold, to come quickly . Behold, two blind men Beloved, now are we the sons Blessed are they . H. Blair Benoed be the Lord Go	engin,	UZK	on	0.0	M.	Wise	6d.
Awake, thou that sleepest					J. St	ainer	6d.
Behold, I come quickly	* *	4.0	**	H. H	Ivor A	tkins	2d.
Rehold, two blind men					J. Si	ainer	3d.
Beloved, now are we the sons	of Go	d		F	E. H. T	horne	ıld
Blessed are they H. Blair Blessed be the Lord God	and 2	. W.	How;	ard A	C. S. C. Go S. S. W	Hean	3d. 6d.
Riessed is He who cometh			0.0		C. Go	unod	z dd.
Blessed Lord 'Come and let us return (Two-	nort A	nthem		G.	A. Macf	esley	2d.
Day of anger, day of mourning	S.		0.0		A. Macf	unod	3d.
Day of anger, day of mournin Day of anger, day of mournin Day of anger, day of mournin Day of wrath Den of wrath Den of wisdom cry? Drop down, ye heavens Easer not into judgment Easer not into judgment Far down the ages now Far from their home For a small moment For the mountains shall depar From the rising of the sun Give unto the Lord God hath appointed a day Grant us Thy peace Hark the glad sound Hearken unto Me, My people He comes, but not in regal sy Henceforth when ye hear My	g	**	**		3.1	agart.	Sel.
*Day of wrath	• •	**	* *		J. St R. Ha	aking	2d.
Drop down, ye heavens				G	A. Macf T. Att rke-Wh C. Edv J. St L. Sa	arren	2d.
*Enter not into judgment	* *		0.0	Cla	T. Att	boow	råd.
Far down the ages now			A	rthur	C. Edv	vards	ıłd.
*Far from their home	**	8.8	**	H. H	. Wood	ward	3d.
For a small moment		4.9	* *	* *	1. 50	mson	2d. 3d.
*From the rising of the sun	**	**	**	F. A	C, Da	seley	råd.
Give unto the Lord	0.0	* *	0.0		C. Da	rnton	3d.
God hath appointed a day							1 d.
Hark the glad sound	A. R.	Gaul	and '				3d.
Hearken unto Me, My people	landan	4.4			A. Sul W. C	hvan	1 d.
Herceforth when ye hear My	voice	ar.	**		Mendels	ssohn	3d.
*He that shall endure	**	**	* *		WE CHECKEL	SOUTH	rid.
		* *	0.0	U. 2	A. Macf	arren	2d.
Hosanna to the Son "Cr. A	r wisc	narren	and	0. 0	ibbons,	each	3d.
If a man die, shall he live aga	in		Ch.	aries	H. TI	orne	rid.
It is high time	1.4			-11	J. Ba	rnby	råd.
If a man die, shall ne live aga In the beginning was the word It is high time It is high time to awake. It shall come to pass I will leave the lord (Tw	0.0			Wa	Macph J. H. Tl J. Ba alter Spi J. M. Ga A. Macf	nney	3d. 6d.
			m)	G. J	A. Macf	arren	zd.
			**		METHORS	SOSTABLE	1 27.14
Let our hearts be joyful Lord, let me know mine end 'lord, let me know mine end 'lord, let me know mine end 'lord, what love have 1? Mine eyes look unto Thee My soul truly waiteth O Adonai (O Lord and Ruler) O Clavis David (O Key of Da Emmanuel (O Emmanuel) O God, Thou art my God O Jerusalem, look about thee O Lord Jesu Christ O Lord my God, I will exalt 'l O Oriens (O Dayspring).	**	**		**	M. Gi	Goss	1 ld.
Lord, what love have I?			**			ggall	6d.
Mine eyes look unto Thee					B. St	laker	3d.
0 Adonai (O Lord and Ruler)			**		J. St. J. St. H. Pr. W. N. S. S. W. J. St. St. St. St. St. St. St. St. St. St	ainer	råd.
O Clavis David (O Key of Da	vid)	**	*+	**	J. St	ainer	1 d.
0 God Thou art my God	**	**	**	**	H. Pr	amer	3d.
O God, Thou art my God O Jerusalem, look about thee O Lord Jesu Christ O Lord my God, I will exalt? O Oriens (O Dayspring). O Radix Jesse (O Root of Jes				E	. W. N	aylor	4d.
O Lord Jesu Christ		**	**	* * *	S. S. W	esley	ed.
O Oriens (O Dayspring).	t nee		**	**	I. St	ainer	3d.
O Radix Jesse (O Root of Jes	se)				J. St	ainer	rid.
O Sepientia (O Window)	Desire	0)	* 0	* *	J. St. J. St. J. St. ndo Gib	ainer	nid.
O Thou, the central orb Our conversation is in heaven Out of the deep Out of the deep Praise His awful Name Prepare ye the way				Orla	ndo Gib	bons	3d.
Our conversation is in heaven				111	V. B. Gi	lbert	ed.
Out of the deep	* *	• •			G. C. M	artin	4d.
*Praise His awful Name Prepare ye the way							2d.
		0.0		J	M. Crai	ment	4d. 3d.
*Prepare ye the way					M. Ga H. Ga Wood	dsby	3d.
*Rejoice greatly, O daughter o Rejoice in the Lord Rejoice in the Lord Rejoice in the Lord *1	f Sion		I	H. H	. Wood	ward	Idd.
Rejoice in the Lord		* *	4.0	F.	R. Stat	tham	1 d.
Rejoice in the Lord *I	I. Pur	cell an	d Jo	hn R	edford,	each	3d.
							3d.
*Rise up, arise *Seek ve the Lord					C. Bra	dley	3d.
Seek ye the Lord J.	F. Bri	dge ar	d J.	V. R	oberts,	each	3d.
*Sleepers wake a voice is calli	J. A.	Balley	and	11.	Mendels	sohn	3d.
Swiftly the moments (Advent	Litany)		J.	M. Crai	ment	2d.
*Rise up, arise *Seek ye the Lord Seek ye the Lord J. Seek ye the Lord J. Seek ye the Lord Swiftly the moments (Advent) The grace of God that bringet The grace of God that bringet	h salva	tion			J. Ba J. C. M H. I	rnby	råd.
The Lord will comfort Sion	CHI				H. 1	Hiles	6d.
The grace of God that bringet the great day of the Lord is n The Lord will comfort Sion The night is far spent. The night is far spent. S.A.T. The Wilderness. Think, good Jesu.	B.	Steam	e and	M.	Smith,	each	130.
The Wilderness	B. (OI	. Goss	and	S. S	Wesley	, ea.	3d.
Think, good Jesu	2		1.1		Me	ozart	6d.
This is the record of John				Orla	ndo Gib	bons	3d.
Thy Word is a lantern		**	**		H. Pu	rcell	4d.
To Thee do I lift up my soul					King	Hall	råd.
Think, good Jesu	he k-	dim 7	omic	Sol	a. id t	a ad	rach
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E							

MUSIC FOR ADVENT

WATCH YE, PRAY YE

A CANTATA

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, &c.

							1 1 1 1 1
ANTHEMS	F	OR	A	ID	V	EN	Τ.
A few more years shall roll		0.0			0 0	H. Blair	3d.
Almighty God, give us grace And God shall wipe away all And He shall purify	tears		Fred	erick	R. (H. Blair Wesley Greenish	3d.
						Handel	150
And Jacob was left alone	* *	4 0			k.	Stainer	6d.
And He shall purify And Jacob was left alone And the Angel said unto her And the glory of the Lord And there shall be signs Arrise, O Jesusalem Ascribe unto the Lord Awake, awake, put on streng Awake, awake, put on thy str							
And there shall be signs				1	W.	Naylor ver King	4d.
Arise, O Jesusaiem					- 1	Theresen	4.1
*Awake, awake, put on streng	th	Ö.T.	3)-30	* *	A	Borton Stainer M. Wise	rld
*Awake, awake, put on thy str	engin,	UZIO	on	0.0	J	M. Wise	6d.
Awake, thou that sleepest					, J.	. Stainer	6d.
*Awake, awake, put on streng Awake, awake, put on thy str Awake, put on thy strength 'Awake, thou that sleepest Bebold, toome quickly . Bebold, two blind men Beloved, now are we the sons Blessed are they . H. Blair Bland by the Lord Guerral	**	4.4	58	H. E	I W	r Atkins oodward	2d.
Rehold, two blind men					J.	Stainer	3d.
Beloved, now are we the sons	of Go	d		I 3	. H.	Thorne	rid
Blessed are they H. Blair Blessed be the Lord God	and A	. W.	How;	ard 2	C.	an, each S. Heap Gounod Wesley	3d. 6d.
Riessed is He who cometh			0.0		C.	Gounod	zid
Blessed Lord 'Come and let us return (Two-	nort A	nthem		G.	S. N.	Wesley	2d.
Day of anger, day of mourning	S.	0.0	0.0		C.	acfarren Gounod	3d.
Day of anger, day of mournin Day of anger, day of mournin Day of anger, day of mournin Day of wrath Den of wrath Den of wisdom cry? Drop down, ye heavens Easer not into judgment Easer not into judgment Far down the ages now Far from their home For a small moment For the mountains shall depar From the rising of the sun Give unto the Lord God hath appointed a day Grant us Thy peace Hark the glad sound Hearken unto Me, My people He comes, but not in regal sp	g	**	**			Mazzri	60
*Day of wrath	• •	**	* *		R.	Stainer	2d.
Drop down, ye heavens				G	A. M	acfarren Attwood Whitfeld Edwards oodward Stainer Samson	2d.
*Enter not into judgment	* *	0 0	0.0	Cla	T.	Attwood	råd.
Far down the ages now			A	rthui	C. I	Edwards	ıłd.
*Far from their home	**	8.8	**	H. E	. We	oodward	3d.
For a small moment		4.9	* *	* *	J.	Stainer	2d. 3d.
*From the rising of the sun	**	**	**	F. A	. G.	Ouseley Darnton 3. Tours	råd.
Give unto the Lord	0.0	* *	0.0		C. 1	Darnton	3d.
God hath appointed a day	• •						
Hark the glad sound	A. R.	Gaul	and '				ad.
Hearken unto Me, My people	landan	**			A.	Sullivan . Crotch	1 d.
Herceforth when ye hear My	voice	ar.	**		Meno	delssohn	3d.
*He that shall endure	**	**	* *		184 CHE	nerssonn.	råd.
		4.4	0.0	U. Z	7. 31	acfarren Stainer	2d.
Hosanna to the Son "Cr. A	L MIRC	narren	and	0.0	ibbo	ns, each	3d.
If a man die, shall he live aga	in		Ch	aries	Mac	Thorne	ild.
It is high time	1.4			-11	J.	Barnby	råd.
If a man die, shall ne live aga In the beginning was the word It is high time It is high time to awake. It shall come to pass I will leave the lord (Tw	0.0			Wa	lter	Thorne Barnby Spinney Garrett acfarren	3d. 6d.
			m)	G	1. M	acfarren	zd.
			**		TAT GIR	Terranount	1211
Let our hearts be joyful Lord, let me know mine end 'lord, let me know mine end 'lord, let me know mine end 'lord, what love have 1? Mine eyes look unto Thee My soul truly waiteth O Adonai (O Lord and Ruler) O Clavis David (O Key of Da Emmanuel (O Emmanuel) O God, Thou art my God O Jerusalem, look about thee O Lord Jesu Christ O Lord my God, I will exalt 'l O Oriens (O Dayspring).	**	**			M.	Greene L. Goss	1 ld.
Lord, what love have I?			**		C. :	J. Goss Steggall I. Baker	6d.
Mine eyes look unto Thee					H	. Steane	3d.
0 Adonai (O Lord and Ruler)			**		J.	Stainer Stainer Stainer Stainer Purcell Naylor Wesley I. Nares Stainer Stainer Stainer	1 d.
O Clavis David (O Key of Da	vid)	**	*+	**	J.	Stainer	ıld.
0 God Thou art my God	**	**	**	**	H.	Purcell	3d.
O God, Thou art my God O Jerusalem, look about thee O Lord Jesu Christ O Lord my God, I will exalt? O Oriens (O Dayspring). O Radix Jesse (O Root of Jes				E	. W.	Naylor	4d.
O Lord Jesu Christ		**	**	* *	S. S.	Wesley	ed.
O Oriens (O Dayspring).	Lnee		**		1.	Stainer	3d.
O Radix Jesse (O Root of Jes	se)			4.0	J.	Stainer	ıld.
O Sepientia (O Window)	Desire	0)	* 0	**	1	Stainer Stainer Stainer Stainer Gibbons	ıld.
O Thou, the central orb Our conversation is in heaven Out of the deep Out of the deep Praise His awful Name Prepare ye the way				Orla	ndo (Gibbons	3d.
Our conversation is in heaven				11.	V. B.	Gilbert Davies	2d.
Out of the deep	* *	• •		. ***	J. C.	Martin	4d.
*Praise His awful Name Prepare ye the way							2d.
		0.0		Jö	M. C	Crament	4d. 3d.
*Prepare ye the way					H.	Garrett Gadsby oodward	3d.
*Rejoice greatly, O daughter o Rejoice in the Lord Rejoice in the Lord Rejoice in the Lord *1	f Sion	**	I	H. H	. Wo	odward	råd.
Rejoice in the Lord		* *	4.0	F.	R. 5	statham	1 d.
Rejoice in the Lord *I	I. Pur	cell an	d Jo	hn R	edfor	d, each	3d.
*Rise up, arise *Seek ve the Lord				***	C.	Bradley	3d.
Seek ye the Lord J.	F. Bri	dge an	d J.	V. E	ober	ts, each	3d.
*Sleepers wake a voice is calli	J. A.	Bailey	and	11.	Mend	lelssohn	3d.
Swiftly the moments (Advent	Litany)		J.	M. (rament	2d.
*Rise up, arise *Seek ye the Lord Seek ye the Lord J. Seek ye the Lord J. Seek ye the Lord Swiftly the moments (Advent) The grace of God that bringet The grace of God that bringet	h salva	tion			1.	Barnby Martin I. Hiles	red.
The Lord will comfort Sion	CHI				H	I. Hiles	6d.
The grace of God that bringet the great day of the Lord is n The Lord will comfort Sion The night is far spent. The night is far spent. S.A.T. The Wilderness. Think, good Jesu.	В.	Steam	e and	M.	Smit	h, each	1301
The Wilderness	B. (OI	. Goss	and	S. S.	Wes	ster, ea.	3d.
Think, good Jesu	2		1.1			Mozart	6d.
This is the record of John				Orla	ndo (Wesley	3d.
Thy Word is a lantern		**	**		H.	Purcell	4d.
To Thee do I lift up my soul					Kin	ng Hall	råd.
Think, good Jesu Think is the record of John Thin is the record of John Thou Judge of quick and dead Thy Word is a lantern . To Thee do I lift up my soul Turn Thee again, O Lord Anthems marked thus * are to	he he	die 7	omic	Sol	a. A	t to ad	each
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"Behold the Tabernacle (Two-part	Anthem)	G. A. Macfarren		*Rejoice greatly, O Daughter of Zion Charles H. Lloyd 3d.
Be peace on earth		W. Crotch	2d.	Rejoice, O ye people
Bethlehem		Ch. Gounod S. S. Wesley C. L. Williams E. Vine Hall	ıld.	Kest, weary cartil
Blessed be the Lord God of Israel		S. S. Wesley	ışd.	
Blessed be the Lord God of Israel		C. L. Williams	4d.	*See, amid the winter's snow John E. West rid.
*Blessed be the Lord God of Israel	** *	E. Vine Hall	3cl.	*Sing and rejoice J. Barnby and John E. West, each 11d.
Blessed be the Lord God of Israel		Inc Earl of Mar	X 0 (I)	Sing a song of praise Basil Harwood 4d. Oliver King 3d.
Born to-day (Motet, S.S.A.T.B.)		J. P. Sweelinck H. A. Matthews	3tl.	Sing a song of praise Oliver King 3d.
Break forth into joy		H. A. Matthews	3d.	*Sing, O Daughter of Zion Walter G. Alcock 3d.
Break forth into joy	PR	T. Ridley Prentice	6d.	*Sing, O Daughter of Zion Walter G. Alcock 3d. Sing, O Daughter of Zion H. Gadsby 1dd. Sing, O Daughter of Zion H. Wareing 3d.
*Break forth into joy S. Coleridge *Brightest and best	- Laylor an	d Bruce Steane, ea.	3d.	Sing, O Daughter of Zion H. W. Wareing 3d.
*Brightest and best	** *	Horatio W. Parker	4d.	Sing, O heavens Kent and T. T. Trimnel, each 4d.
*Calm on the list ning ear of night	4.0	Molaco W. Parker	3d.	Sing, O heavens
Christ's Incarnation		Myles B. Foster	ild.	"Sing, O heavens J. H. Maunder and B. Tours, each add.
*Christians, awake		J. Barnby H. M. Higgs	3d.	*Sing, O heavens Bruce Steane 3d, *Sing, O heavens, and be joyful, O earth A. Gaul 1ld,
*Christians, awake	** **	Pach	4d.	
Christians, be joyful	Old Con			
*Christmas Day (Choral Fantasy of Come and thank Him		Bach		
*Come and worship the Lord			14d.	*The Angel Gabriel was sent from God H. Smart ild. *The Angel said unto them (Two-part. Sop. and Bass) Brown 2d.
Come hither we withful		H Hofmann	red.	The first Christmas (Words only, 3s. per 100) J. Barnby 3d,
*Come hither, ye faithful		H. Hofmann Edward C. Bairstow H. Elliot Button	4d.	*The Grace of God which bringeth salvation. J. Barnby 14d.
Come we today	8	H Elliot Rutton	rld.	*The Grace of God which bringeth salvation J. Barnby 14d. *The hallowed day hath shined B. Luard-Selby 3d.
Come, ye lofty Crown Him, the Virgin's Son		B. Luard-Selby	1 d.	*The hallowed day hath shined upon us J. Stainer 14d.
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Glory to God		Bach	zd.	*The New-Born King Percy E. Fletcher 3d.
*Glory to God		Handel	rd.	*The star that now is shining Oliver King 1/d.
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"God so loved the world		J. Stainer dward C. Bairstow J. H. Mee	rid.	*There shall come a star Cuthbert Harris 3d.
*God, Who at sundry times God, Who at sundry times	E	dward C. Bairstow	rid.	*There shall come forth a Rod Ferris Tozer ad.
God, Who at sundry times		J. H. Mee	4d.	"There shall come forth a star O. A. Mansfield 3d.
flail: thou that art highly favoure	The same and	Arthur Carnan	4d.	"There was silence in Bethlehem's fields I. Stainer 18d.
"Hail to the Christ (Carol-Anthem)		W. H. Monk	3d.	*There were shepherds
"Hallelujah! for unto us a Child is	born	W. H. Monk	Inch.	*There were shepherds Myles B. Foster and B. Tours, ea. 11d.
Hallelujah! the light hath shined		Oliver King	30.	Ditto (Two-part Anthem) Myles B. Foster 3d.
"Hallelujah! for unto us a Child is Hallelujah! the light hath shined Hark! the glad sound "Myles	B. Foster	and E. V. Hall, ea.	3d.	Ditto (Two-part Anthem) . Myles B. Foster 3d. There were shepherds Edgar Pettman and H. W. Wareing, ea. 3d.
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		Horatio W. Parker	4d.	*Thus speaketh the Lord of Hosts J. Stainer 11d. Unto us a Child is born F. Adlam 4d.
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*In the beginning In the beginning was the Word	(harles Macpherson	4d.	What sweeter music can we bring H. W. Davies od. When Christ was born to earth H. Walford Davies 4d.
In the beginning was the Word	** **	E. H. Thorne	ışd.	When Christ was born to earth H. Walford Davies 4d. *When Jesus was born in Bethlehem W. A. C. Cruickshank 3d.
In the beginning was the Word		Ferris Tozer	44.	
In this was manifested		F. E. Gladstone	3d.	*While all things were in quiet silence Henry J. King 3d. *While all things were in quiet silence Oliver King 1d.
"It came upon the midnight clear "Jesu, Who from Thy Father's thro	** **	J. Stainer F. C. Woods	1 d.	
Let us now go even unto Bethleher	120	I T Finis	3d.	While all things were in quiet silence G. A. Maciarren 13d
*Let us now go even unto Bethleher	79	E. J. Hopkins	ind.	While all things were in quiet silence
Let us now an even unto Rathlaher	m	Bruce Steane	ııd.	*While shenherds watched their flocks E. V. Hall 20.
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072	Arise, shine				T. W. Stephenson	ad.	771	Fear not; for behold			F. J. Sawyer	
"95	Arise, shine				F. C. Maker	ad.	12	Hark! what mean (Carol An	them)		Arthur Sullivan	
179	Behold! He cometh	**	**	**	Albert W. Ketelby	3d.	143	How beautiful are the feet	**	W.	A. C. Cruickshank	3d.
216	Behold, I bring				F. Aubrey Owen	3d.	144	Let us now go				
94	Behold, I bring you go	od tid	lings		Fredk. Peel	3th	131	Rejoice ye with Jerusalem	0.0		Arthur Page	
225	Behold, my Servant				C. Harris	ad.	170				H. Elliot Button	3d.
*108	Behold, my Servant				Ebenezer Prout	3d.	180				Arthur Page	
166	Behold, upon the moun	tains	4.1		A. W. Ketelby	3d.	154	Sing, O Heavens			Coldham Hall	
*59	Blessed be the Lord				J. Barnby	3d.	*48	Sing, O sing			Henry Leslie	
204	Break forth into joy				F. Aubrey Owen	3d.	*83		0.0		A. R. Gaul	
155	Break forth into joy				J. C. Bridge	ad.	132	Unto us a Child is born			H. E. Nichol	
°119	Break forth into joy				Seymour Smith	301.	101	While all things			Cuthbert Harris	
*23	Come near, ye nations				Michael Watson	3d.	*118	While shepherds watched	0.0		G. C. Martin	3d-
P 25	Daughter of Zion				F. C. Maker	od						

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Behold, a star appeareth		Niels W. Gade B. Luard-Selby E. V. Hall	4d.	1 "O. Holy Babe A. C. Mackenzie als
*Behold, a star appeareth Behold, I bring		. B. Luard-Selby	rid.	*O Holy Night Adolphe Adam 2d, O Jerusalem! look about thee E. W. Naylor 4d.
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*Behold, I bring you good tidings	** *	J. Goss	ıld.	*O Zion, that bringest good tidings J. Stainer 11d.
*Behold my servant		J. Frederick Bridge		Rejoice in the Lord J. B. Calkin 3d.
Behold, the name of the Lord		Percy Pitt	4cl.	"Rejoice in the Lord, O ye righteous Alfred Hollins 3d.
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Be peace on earth		W. Crotch	2d.	Rejoice, O ye people
Bethlehem		Ch. Gounod S. S. Wesley C. L. Williams E. Vine Hall	ıld.	Kest, weary cartil
Blessed be the Lord God of Israel		S. S. Wesley	ışd.	
Blessed be the Lord God of Israel		C. L. Williams	4d.	*See, amid the winter's snow John E. West rid.
*Blessed be the Lord God of Israel	** *	E. Vine Hall	3cl.	*Sing and rejoice J. Barnby and John E. West, each 11d.
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Born to-day (Motet, S.S.A.T.B.)		J. P. Sweelinck H. A. Matthews	3tl.	Sing a song of praise Oliver King 3d.
Break forth into joy		H. A. Matthews	3d.	*Sing, O Daughter of Zion Walter G. Alcock 3d.
Break forth into joy	PR	T. Ridley Prentice	6d.	*Sing, O Daughter of Zion Walter G. Alcock 3d. Sing, O Daughter of Zion H. Gadsby 1dd. Sing, O Daughter of Zion H. Wareing 3d.
*Break forth into joy S. Coleridge *Brightest and best	- Laylor an	d Bruce Steane, ea.	3d.	Sing, O Daughter of Zion H. W. Wareing 3d.
*Brightest and best	** *	Horatio W. Parker	4d.	Sing, O heavens Kent and T. T. Trimnel, each 4d.
*Calm on the list ning ear of night	4.0	Molaco W. Parker	3d.	Sing, O heavens
Christ's Incarnation		Myles B. Foster	ild.	"Sing, O heavens J. H. Maunder and B. Tours, each add.
*Christians, awake		J. Barnby H. M. Higgs	3d.	*Sing, O heavens Bruce Steane 3d, *Sing, O heavens, and be joyful, O earth A. Gaul 1ld,
*Christians, awake	** **	Pach	4d.	
Christians, be joyful	Old Con			
*Christmas Day (Choral Fantasy of Come and thank Him		Bach		
*Come and worship the Lord			14d.	*The Angel Gabriel was sent from God H. Smart ild. *The Angel said unto them (Two-part. Sop. and Bass) Brown 2d.
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Come we today	8	H Elliot Rutton	rld.	*The Grace of God which bringeth salvation J. Barnby 14d. *The hallowed day hath shined B. Luard-Selby 3d.
Come, ye lofty Crown Him, the Virgin's Son		B. Luard-Selby	1 d.	*The hallowed day hath shined upon us J. Stainer 14d.
Dawns the day, the natal day	** **	Robin H. Legge	3d.	*The Hymn of the Angels John E. West 4d.
Dron down we heavens		I. Rarnhy	ıld.	The light hath shined E. Silas and C. G. Verrinder, ea. 1 d.
Prop down, ye heavens		J. Barnby Handel	ad.	*The Lord our Righteousness Hugh Blair 3d.
Give the king Thy judgments, O I	ord	A, H. Brown	ıld.	*The morning stars sang together J. Stainer 6d.
Glory be to God		Bach	3d.	*The morning stars sang together The morning stars sang together G. A. A. West 4d. The New Born King Percy E. Fletcher 3d.
Glory to God		Bach	zd.	*The New-Born King Percy E. Fletcher 3d.
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Glory to God in the highest *Clo	wes Bayler	v and Pergolesi ea.	ı/d.	The whole earth is at rest I. Varley Roberts ad.
*Glory to God in the highest		E. Markham Lee d M. Kingston, ea. J. Varley Roberts	3d.	"The Word is flesh become Ch. Gounod 6d.
*God so loved the world	L. Goss an	d M. Kingston, ea.	råd.	*The Word is made Incarnate Thomas Adams 2d.
God so loved the world		I. Varley Roberts	20	*There shall a star Mendelssohn 6d.
"God so loved the world		J. Stainer dward C. Bairstow J. H. Mee	rid.	*There shall come a star Cuthbert Harris 3d.
*God, Who at sundry times God, Who at sundry times	E	dward C. Bairstow	rid.	*There shall come forth a Rod Ferris Tozer ad.
God, Who at sundry times		J. H. Mee	4d.	"There shall come forth a star O. A. Mansfield 3d.
flail: thou that art highly favoure	The same and	Arthur Carnan	4d.	"There was silence in Bethlehem's fields I. Stainer 18d.
"Hail to the Christ (Carol-Anthem)		W. H. Monk	3d.	*There were shepherds
"Hallelujah! for unto us a Child is	born	W. H. Monk	Inch.	*There were shepherds Myles B. Foster and B. Tours, ea. 11d.
Hallelujah! the light hath shined		Oliver King	30.	Ditto (Two-part Anthem) Myles B. Foster 3d.
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"Hark! the herald angels sing		E. V. Hall	3d.	There were shepherds Charles Vincent 4d.
Hark! what news the angels bring		Oliver King Bach	3d.	*There were shepherds E. A. Sydenham and Healey Willan, ea. 3d.
Hear, King of Angels		Bach	rid.	This day Christ is born (Men's Voices) Basil Harwood 3d.
He cometh forth	. ** . **	G, A, Macfarren	2d.	This is the day which the Lord hath made J. Turle 3d.
How beautiful are the feet (Appen	dix to the "	Messiah") Handel	3d.	*Thou art My Son
I desired wisdom		J. Stainer Horatio W. Parker	6d.	*Thou must leave Thy lowly dwelling Berlioz 11d.
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*In the beginning In the beginning was the Word	(harles Macpherson	4d.	What sweeter music can we bring H. W. Davies od. When Christ was born to earth H. Walford Davies 4d.
In the beginning was the Word	** **	E. H. Thorne	ışd.	When Christ was born to earth H. Walford Davies 4d. *When Jesus was born in Bethlehem W. A. C. Cruickshank 3d.
In the beginning was the Word		Ferris Tozer	44.	
In this was manifested		F. E. Gladstone	3d.	*While all things were in quiet silence Henry J. King 3d. *While all things were in quiet silence Oliver King 1d.
"It came upon the midnight clear "Jesu, Who from Thy Father's thro	** **	J. Stainer F. C. Woods	1 d.	
Let us now go even unto Bethleher	120	I T Finis	3d.	While all things were in quiet silence G. A. Maciarren 13d
*Let us now go even unto Bethleher	79	E. J. Hopkins	ind.	While all things were in quiet silence
Let us now an even unto Rathlaher	m	Bruce Steane	ııd.	*While shenherds watched their flocks E. V. Hall 20.
*Like silver lamns		J. Barnby	1/d.	*While shepherds watched their flocks J. Barnby 4d.
*Lo. God, our God has come		Battison Haynes	3d.	*While shepherds watched their flocks W. T. Best 1 d.
*Like silver lamps		W. Crotch	ad.	*While shepherds watched their flocks. J. Barnby 4d. *While shepherds watched their flocks. W. T. Best 19d. *With all Thy Hosts John E. West 19d.
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	THE "LU	JT	E "	S	ERIES	OI	1 (CHRISTMAS	A	N.1	HEMS.	
072	Arise, shine				T. W. Stephenson	ad.	771	Fear not; for behold			F. J. Sawyer	
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179	Behold! He cometh	**	**	**	Albert W. Ketelby	3d.	143	How beautiful are the feet	**	W.	A. C. Cruickshank	3d.
216	Behold, I bring				F. Aubrey Owen	3d.	144	Let us now go				
94	Behold, I bring you go	od tid	lings		Fredk. Peel	3th	131	Rejoice ye with Jerusalem	0.0		Arthur Page	
225	Behold, my Servant				C. Harris	ad.	170				H. Elliot Button	3d.
*108	Behold, my Servant				Ebenezer Prout	3d.	180				Arthur Page	
166	Behold, upon the moun	tains	4.1		A. W. Ketelby	3d.	154	Sing, O Heavens			Coldham Hall	
*59	Blessed be the Lord				J. Barnby	3d.	*48	Sing, O sing			Henry Leslie	
204	Break forth into joy				F. Aubrey Owen	3d.	*83		0.0		A. R. Gaul	
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°119	Break forth into joy				Seymour Smith	301.	101	While all things			Cuthbert Harris	
*23	Come near, ye nations				Michael Watson	3d.	*118	While shepherds watched	0.0		G. C. Martin	3d-
P 25	Daughter of Zion				F. C. Maker	od						

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0 g	God rest you merry, gent	leme	m			Tradi	tiona
P2	The Manger Throne	0 0				C. Ste	
*3	A Virgin unspotted					Tradi	
"A	Come, ye lofty						Elvey
*5	Come, tune your hearts					Ou	selet
*5	The First Nowell					Tradit	
R.m.	Jesu, hail					J. St	
*7 *8 *9	Good Christian men					Old Ge	
80	Sleep, holy Babe					I	
410	Good King Wenceslas			0.0	0.0	Tradit	
211	When I view the Mother	0 =	0.0		0.0		
913	The seven joys of Mary		**	**	5.5		umoy
***		ord.		0.0	0.0		
*13 *14	On the Birthday of the L		* *		4 4	·······································	
14	What Child is this?					Old En	
*15	Glorious, beauteous, gold	en-b	right	0.8	× 8	Maria Tidd	
°16	Waken! Christian Childr	en (rd.	2.0	**	S. C. Hamm	
*17	A Child this day is born	1	rue 1	8.8	2.6	Tradit	
81"	Carol for Christmas Eve		0.0		0.0	Ou	seley
919	When Christ was born					A, H, B	rown
30	Christmas Morning Hym	n				J. Ba	rnby
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°23	The Holly and the Ivy	rd.	١				Old French
24	The Moon shines bright	****		0.0			Traditional
°25	The Virgin and Child						C. Steggall
96	The Incarnation	0.0	0.0			0.0	Traditional
*27	Christmas Day				**		J. Stainer
28		0 0			0.0		Traditional
29		2.4	* *	* *	* *		Traditional
"30	See, amid the winter's sno	188.	0.1		0 *		Goss
31	The Babe of Bethlehem	4.9	8.8	**	* 8.	4.6	Traditional
32	In Bethlehem, that noble			0.0	0.0		Ouseley
*33	A Cradle Song of the Bles	sed V	irgin	**	22	5.5	J. Barnby
34							Dykes
35	Jacob's Ladder				0 0	0.0	Traditional
30	The Story of the Shephere	1	6.6	5.8	* 2		J. Barnby
35 36 37 38 39 40 41	The Wassail Song			* *	**	**	Traditional
.38	In terra pax				0.0	0.0	Dykes
39	Dives and Lazarus					0.0	Traditional
40	From far away		0.0	0.0	0.0	0.0	Dykes
		**		0.0	4.4		A. Sullivan
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	Carol for New Year's Day .			**	A. H. Brown
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	Modif Nodil				Har, by J. S.
	a Lainer the high				G. C. Martin
	6 Chairman Michael		0.0		A. H. Brown
	The Christman Calabration				E. Prout
	9 Arica and bail the Coand Day		**	**	A. H. Brown
			* *		
	The Holy Well		0.0	0 0	Har, by J. S.
		0			E. H. Thorne
					Har, by J. S.
	The Morning Star		0.0	0 0	J. F. Bridge
		ay	8.0	* *	J. F. Barnett
	4 I saw three ships		0.0		Har. by J. S.
	Mountains, bow your heads			W	. H. Cummings
	6 Luther's Carol		0.0		J. Higgs
	7 The Boy's Dream			0.0	W. H. Monk
	8 Legends of the Infancy				J. F. Bridge
- 0	9 Let Christians all (The Black Deci		rd.		Traditional
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O holy star			frence			7
	0.0	* *		0.0	0.0	· . J.
The Shepherds	0.0	0.0	0.0	0.0	0.0	Eator
Hymn of the angel						G. M.
The anthem of peace	CE					J.
The Desert					0.0	Emma M
Bethlehem						Myles F
Daybreak	**		2.2	N N	**	Bertho
In the manger						J.
The Mother and C	hild					Myles E
Christ is born		0.0				J. F
	* *	**	**		**	Battison
Sweet Christmas Be	ells		**			J.
	ells	**	**	**	**	Battise

TEN CHI				IIIO.	
Tare	e-Half	pence e	ach.		
Now join we all with ho	ly mirt	th	**	* *]
Softly the night					J. M.
Sleep, holy Babe					J.
Now dies in David's Cit					
There dwelt in old Jude	a			0.0	R.
Good people, give ear	**	4.2	**	8.8	4.4
Carol for Christmas Day	7				J.
Ye stars of night		4.0	0.0	0.0	
Ring out, ye bells					J. I
Two thousand troubled	years]. [
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106	Come, shepherds, come ! shake off your sleep.
107	Now sing we all full sweetly.

107	reow sing we all full sweetly.	
801	The good men all of Chastres.	
100	Whence comes this rush of wings afar?	
110	Come with us, sweet flowers, and worship Infant so gentle, so pure, and so sweet!	
XXX	O Night, peaceful and blest :	
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*5	Come, tune your hearts					Ou	selet
*5	The First Nowell					Tradit	
R.m.	Jesu, hail					J. St	
*7 *8 *9	Good Christian men					Old Ge	
80	Sleep, holy Babe					I	
410	Good King Wenceslas			0.0	0.0	Tradit	
211	When I view the Mother	0 =	0.0		0.0		
913	The seven joys of Mary		**	**	5.5		umoy
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*13 *14	On the Birthday of the L		* *		4 4	·······································	
14	What Child is this?					Old En	
*15	Glorious, beauteous, gold	en-b	right	0.8	× 8	Maria Tidd	
°16	Waken! Christian Childr	en (rd.	2.0	**	S. C. Hamm	
*17	A Child this day is born	1	rue 1	8.8	2.6	Tradit	
81"	Carol for Christmas Eve		0.0		0.0	Ou	seley
919	When Christ was born					A, H, B	rown
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°25	The Virgin and Child						C. Steggall
96	The Incarnation	0.0	0.0			0.0	Traditional
*27	Christmas Day				**		J. Stainer
28		0 0			0.0		Traditional
29		2.4	* *	* *	* *		Traditional
"30	See, amid the winter's sno	188.	0.1		0 .		Goss
31	The Babe of Bethlehem	4.9	8.8	**	* 8.	4.6	Traditional
32	In Bethlehem, that noble			0.0	0.0		Ouseley
*33	A Cradle Song of the Bles	sed V	irgin	**	22	5.5	J. Barnby
34							Dykes
35	Jacob's Ladder				0 0	0.0	Traditional
30	The Story of the Shephere	1	6.6	5.8	* 2		J. Barnby
35 36 37 38 39 40 41	The Wassail Song			* *	**	**	Traditional
.38	In terra pax				0.0	0.0	Dykes
39	Dives and Lazarus					0.0	Traditional
40	From far away		0.0	0.0	0.0	0.0	Dykes
		**		0.0	4.4		A. Sullivan
42	The Child Jesus in the Ga	rden	0.0				J. Stainer
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	Come, let us all sweet Carols sing				F. Champneys
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	a Lainer the high				G. C. Martin
	6 Chairman Michael		0.0		A. H. Brown
	The Christman Calabration				E. Prout
	9 Arica and bail the Coand Day		**	**	A. H. Brown
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	The Holy Well		0.0	0 0	Har, by J. S.
		0			E. H. Thorne
					Har, by J. S.
	The Morning Star		0.0	0 0	J. F. Bridge
		ay	8.0	* *	J. F. Barnett
	4 I saw three ships		0.0		Har. by J. S.
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O holy star			frence			7
	0.0	* *		0.0	0.0	· . J.
The Shepherds	0.0	0.0	0.0	0.0	0.0	Eator
Hymn of the angel						G. M.
The anthem of peace	CE					J.
The Desert					0.0	Emma M
Bethlehem						Myles F
Daybreak	**		2.2	N N	**	Bertho
In the manger						J.
The Mother and C	hild					Myles E
Christ is born		0.0				J. F
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Sweet Christmas Be	ells		* *			J.
	ells	**	**	**	**	Battise

TEN CHI				IIIO.	
Tare	e-Half	pence e	ach.		
Now join we all with ho	ly mirt	th	**	* *]
Softly the night					J. M.
Sleep, holy Babe					J.
Now dies in David's Cit					
There dwelt in old Jude	a			0.0	R.
Good people, give ear	**	4.2	**	8.8	4.4
Carol for Christmas Day	7				J.
Ye stars of night		4.0	0.0	0.0	
Ring out, ye bells					J. I
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The Virgin and Child (This winter's night) C. Macpherson 1			OTL	noo onn			CIRCLE COMMINGE.	
Septent's black off you right of Sapheris's black off you rely to the Sapheris's black off you rely to the Sapheris's black off you rely to the same of the same		(The Anthem of Peace	** **	J. Barnby)			
Comparison of the comparison		On Christmas morn	ht	G. C. Martin	rid.			
The Sun of Mary, Christ the King	.,	Shepherds! shake off your drop	wsy sleep	J. Stainer)			
The Property of the State of	1	(Words only,	3s. per to	0.)				
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MARKING SCHEMES.

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			10	30	10	20	29	80
CHORAL CLASSES (Quartets, &c.)	659	***	Accuracy of Notes and Time	Tone, Balance, Blend, Intenation	Attack. Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation	General Effect	Total
			10	20	10	20	20	80
SOLOISTS (VOCAL)	***	***	Accuracy of Notes and Time	Tone, Voice, Quality, and Production, Intonation	Attack, Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation	General Effect	Total
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PIANOFORTE CLASSES	***	800	Accuracy of Notes and Time	Technique, Fluency, Touch	Expression, Pace, Rhythm, Interpretation	General Effect		Total
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SCHOOL COMPETITIONS IN CAPE COLONY.

The fourth competition for the District Council Shield was held in the Tsomo Wesleyan Mission Church on October 12. All the songs were in four parts (S.A.T.B.), the one prescribed being Callcott's "You gentlemen of England." The following choirs competed:—

Mbulu (Mr. Jacob April). Hange (Mr. Samuel Ncobo). Esigubudwini (Mr. Gershom Koyana). Tsomo (Mr. Josiah Mlokoti). Lutuli (Mr. Titus Tsotsi). Tshangane (Mr. Edmund Masiza).

Mr. F. Farrington, Departmental Instructor, who

acted as adjudicator, reports as follows:

Mbulu choir was weak in singing from notes, the octave marks proving a difficulty. The alto part was feeble in the two-part test. Many faults were noticed in the prescribed song, and the selected piece, smiling morn," was poorly attempted.

Hange failed to sing the pulse-and-a-half note correctly, and octave marks were not always properly observed. The altos were behind the trebles in singing the two-part test to la. The tenor part was prominent in the songs.

Congreve's "The fisherman" was very well sung.

Esignbudwini was hardly in tune. The first chords of the prescribed song were not well in tune. Mendelssohn's "Morning prayer" proved a popular item.

Tsomo wanted more vigour, but the voices were even

Sight-tests were done fairly well, but more careful attention to the beat was required. Root's "Away to the meadows" was moderately sung, the tenors and basses not being note-perfect.

Lutuli showed signs of most careful training in singing from notes, the only weakness being in the alto run in the last score of the two-part test. A delightful rendering of Adam's "March of the Patriots" was given, the tenors showing to least advantage. This was undoubtedly the showing to least advantage.

most finished choir.

Tshangane was moderately successful in sight-singing. Phrasing and pronunciation were faulty, especially in the "Hark! Apollo strikes the lyre" (Bishop) selected song, Otherwise the singing of this song was very good indeed

The shield was awarded to the conductor of the Lutuli Choir, who also received a medal from the Education Department. The members of the choir received book prizes.

RAILWAY SCHOOLS CHOIR COMPETITION.

A competition was held at Naauwpoort on October 23. The test prescribed was "I know a bank" (O. E. Horn), and the songs selected by the competing choirs were:

De Aar .- "Come, ever-smiling liberty" (Handel). Cookhouse .- " Flow on, shining river " thou (J. Stevenson).

Alicedale.-"O, who will o'er the downs" (R. L. de Pearsall).

Naauwpoort .- " Clouds o'er the summer sky " (Gustav von Holst)

Mr. Arthur Lee adjudicated.

Prescribed Song.—This song was sung in excellent style by the De Aar and Naauwpoort children. The other two choirs were made up mostly of children of tender years, and the florid parts of the song were a little too advanced for them. A commendable feature in the case of the Cookhouse choir was the singing of the boys.

Unison Sight-Test.—This test was sung in a most satisfactory manner by De Aar, Naauwpoort and Cook-Alicedale was a little weak in time and dependent house.

on certain leaders.

Two-part Sight Test.—This was sung well by all. A few points were lost by Alicedale and Cookhouse for faulty phrasing, and De Aar alone secured full marks for " absence of leading."

The award was made in favour of the De Aar choir, which will hold the shield for the year 1909-10. The Departmental book prizes were given to the members of the choir, and the conductor's medal to Mrs. Cowling.

A NATIVE CHOIR COMPETITION. MOUNT FRERE, CAPE COLONY.

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The first competition for the shield provided by subscription was held at Osborn on October 30. The prescribed song was "Ye Mariners of England" (S.A.T.B.).
The following choirs competed:—

(a) Mvuzi (Jesse Mapekula). (b) Mount Frere (Julius Jordan) (c) Lower Mkemane (Isaiah Zibi). (d) Osborn (Chevers N. Falati). (e) Mbodleni (Elliot Mahlati)

The selected songs, all arranged for four mixed voices, were: (a) "In happy moments, day by day" (Wallace);
(b) "Hail, smiling morn" (Spofforth); (c) "Up, away,
while the day" (Becker); (d) We rock away on the ; (e) On, gallant company " (Southard). billows gay"; (s) On, gallant company" (Southard).
Mr. F. Farrington, Departmental Instructor, adjudi-

The following is part of his report:

In sight-singing Mvuzi and Lower Mkemane were very weak, especially the former. Osborn was exceptionally strong, and Mount Frere made a good second. Mbodlen was moderately successful all round. Mount Frere was the best so far as the songs were concerned, and gave a most excellent rendering of "Hail, smiling morn," the singing being marked by careful pronunciation of the words and just expression. The Osborn choir was very well balanced, and, although lacking several of the finer points noticed in the Mount Frere choir, gave a successful rendering of both its songs.

The shield was awarded to the Osborn choir and a medal

presented to the conductor, and each member of the

choir received a book prize.

The competing choirs belonged to the Baca tribe.

LANCASTER. November 24.

A very successful musical competition was organized by the Skerton Wesleyan Young Men's Committee and the members of the Wesley Church Choir. The function aroused a great amount of interest, and not only was there a large number of entries, but the Sulyard Street Schoolroom was crowded by an intensely interested audience for nearly five hours while the competitions were in progress. The adjudicators were Mr. J. W. Aldous, M.A., and Mr. T. N. B. Vincent. The highest standard of excellence was reached in the competition for choirs of mixed voices, the tests in which were Macfarren's anthem, "The Lord is my Shepherd," and Elgar's part-song, "As torrents in summer." Five choirs from Lancaster and Carnforth competed. Westham Street Wesley (Mr. C. Grantham) secured the first prize. One of the best features of the proceedings was the fine performance of the Elgar song by the massed choirs, under the conductorship of Mr. J. W. Aldous. The chief results were as follows:

Pianoforte Solo (under 16).—S. Heller's "No. 12." Maud Hall. Soprano Solo.—"Angels, ever bright and fair" (Handel). Miss Dorothy Watson. Contralto Solo.—"Shepherd's cradle song" (Somervell). Miss A.

Contraito Solo...." Shepherd's cracie song (Someaven), Annistead, Armistead.

Tenor Solo...." I'll sing thee songs of Araby" (Clay). H. Whittaker. Bass Solo...." The Wolf" (Shield). T. Rathbone, Carnforth. Mixed-Voice Choirs..." The Lord is my Shepherd" (Macfarren) and "As torrents in summer" (Elgar). Westham Street Wesley (Mr. C. Grantham); z (equal), Marsh Wesley (Mr. Knowles) and Carnforth Wesley (Mr. Rigg).

Sight Reading...-Carnforth Wesley (Mr. Rigg).

SWINDON. December 15

A successful choir contest took place in the Mechanics' Institution, under the auspices of the Swindon and District Free Church Council. Six choirs competed—Baptist Tabernacle, Bath Road Wesleyan, Faringdon Street Wesleyan, Presbyterian, Prospect Primitive Methodist and Sanford Street Congregational. The singing was of all-round excellence, especially in the matters of attack and articulation. Dr. A. H. Brewer additional and conducted the wester chairs of above adjudicated, and conducted the massed choir of above 200 voices in a performance of the two test-pieces, "O Father, whose almighty power" and "Who shall win my lady fair?" and also Sullivan's "O gladsome Light."

SCHOOL COMPETITIONS IN CAPE COLONY.

The fourth competition for the District Council Shield was held in the Tsomo Wesleyan Mission Church on October 12. All the songs were in four parts (S.A.T.B.), the one prescribed being Callcott's "You gentlemen of England." The following choirs competed:—

Mbulu (Mr. Jacob April). Hange (Mr. Samuel Ncobo). Esigubudwini (Mr. Gershom Koyana). Tsomo (Mr. Josiah Mlokoti). Lutuli (Mr. Titus Tsotsi). Tshangane (Mr. Edmund Masiza).

Mr. F. Farrington, Departmental Instructor, who

acted as adjudicator, reports as follows:

Mbulu choir was weak in singing from notes, the octave marks proving a difficulty. The alto part was feeble in the two-part test. Many faults were noticed in the prescribed song, and the selected piece, smiling morn," was poorly attempted.

Hange failed to sing the pulse-and-a-half note correctly, and octave marks were not always properly observed. The altos were behind the trebles in singing the two-part test to la. The tenor part was prominent in the songs.

Congreve's "The fisherman" was very well sung.

Esignbudwini was hardly in tune. The first chords of the prescribed song were not well in tune. Mendelssohn's "Morning prayer" proved a popular item.

Tsomo wanted more vigour, but the voices were even

Sight-tests were done fairly well, but more careful attention to the beat was required. Root's "Away to the meadows" was moderately sung, the tenors and basses not being note-perfect.

Lutuli showed signs of most careful training in singing from notes, the only weakness being in the alto run in the last score of the two-part test. A delightful rendering of Adam's "March of the Patriots" was given, the tenors showing to least advantage. This was undoubtedly the showing to least advantage.

most finished choir.

Tshangane was moderately successful in sight-singing. Phrasing and pronunciation were faulty, especially in the "Hark! Apollo strikes the lyre" (Bishop) selected song, Otherwise the singing of this song was very good indeed

The shield was awarded to the conductor of the Lutuli Choir, who also received a medal from the Education Department. The members of the choir received book prizes.

RAILWAY SCHOOLS CHOIR COMPETITION.

A competition was held at Naauwpoort on October 23. The test prescribed was "I know a bank" (O. E. Horn), and the songs selected by the competing choirs were:

De Aar .- "Come, ever-smiling liberty" (Handel). Cookhouse .- " Flow on, shining river " thou (J. Stevenson).

Alicedale.-"O, who will o'er the downs" (R. L. de Pearsall).

Naauwpoort .- " Clouds o'er the summer sky " (Gustav von Holst)

Mr. Arthur Lee adjudicated.

Prescribed Song.—This song was sung in excellent style by the De Aar and Naauwpoort children. The other two choirs were made up mostly of children of tender years, and the florid parts of the song were a little too advanced for them. A commendable feature in the case of the Cookhouse choir was the singing of the boys.

Unison Sight-Test.—This test was sung in a most satisfactory manner by De Aar, Naauwpoort and Cook-Alicedale was a little weak in time and dependent house.

on certain leaders.

Two-part Sight Test.—This was sung well by all. A few points were lost by Alicedale and Cookhouse for faulty phrasing, and De Aar alone secured full marks for " absence of leading."

The award was made in favour of the De Aar choir, which will hold the shield for the year 1909-10. The Departmental book prizes were given to the members of the choir, and the conductor's medal to Mrs. Cowling.

A NATIVE CHOIR COMPETITION. MOUNT FRERE, CAPE COLONY.

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The first competition for the shield provided by subscription was held at Osborn on October 30. The prescribed song was "Ye Mariners of England" (S.A.T.B.).
The following choirs competed:—

(a) Mvuzi (Jesse Mapekula). (b) Mount Frere (Julius Jordan) (c) Lower Mkemane (Isaiah Zibi). (d) Osborn (Chevers N. Falati). (e) Mbodleni (Elliot Mahlati)

The selected songs, all arranged for four mixed voices, were: (a) "In happy moments, day by day" (Wallace);
(b) "Hail, smiling morn" (Spofforth); (c) "Up, away,
while the day" (Becker); (d) We rock away on the ; (e) On, gallant company " (Southard). billows gay"; (s) On, gallant company" (Southard).
Mr. F. Farrington, Departmental Instructor, adjudi-

The following is part of his report:

In sight-singing Mvuzi and Lower Mkemane were very weak, especially the former. Osborn was exceptionally strong, and Mount Frere made a good second. Mbodlen was moderately successful all round. Mount Frere was the best so far as the songs were concerned, and gave a most excellent rendering of "Hail, smiling morn," the singing being marked by careful pronunciation of the words and just expression. The Osborn choir was very well balanced, and, although lacking several of the finer points noticed in the Mount Frere choir, gave a successful rendering of both its songs.

The shield was awarded to the Osborn choir and a medal

presented to the conductor, and each member of the

choir received a book prize.

The competing choirs belonged to the Baca tribe.

LANCASTER. November 24.

A very successful musical competition was organized by the Skerton Wesleyan Young Men's Committee and the members of the Wesley Church Choir. The function aroused a great amount of interest, and not only was there a large number of entries, but the Sulyard Street Schoolroom was crowded by an intensely interested audience for nearly five hours while the competitions were in progress. The adjudicators were Mr. J. W. Aldous, M.A., and Mr. T. N. B. Vincent. The highest standard of excellence was reached in the competition for choirs of mixed voices, the tests in which were Macfarren's anthem, "The Lord is my Shepherd," and Elgar's part-song, "As torrents in summer." Five choirs from Lancaster and Carnforth competed. Westham Street Wesley (Mr. C. Grantham) secured the first prize. One of the best features of the proceedings was the fine performance of the Elgar song by the massed choirs, under the conductorship of Mr. J. W. Aldous. The chief results were as follows:

Pianoforte Solo (under 16).—S. Heller's "No. 12." Maud Hall. Soprano Solo.—"Angels, ever bright and fair" (Handel). Miss Dorothy Watson. Contralto Solo.—"Shepherd's cradle song" (Somervell). Miss A.

Contraito Solo...." Shepherd's cracie song (Someaven), Annistead, Armistead.

Tenor Solo...." I'll sing thee songs of Araby" (Clay). H. Whittaker. Bass Solo...." The Wolf" (Shield). T. Rathbone, Carnforth. Mixed-Voice Choirs..." The Lord is my Shepherd" (Macfarren) and "As torrents in summer" (Elgar). Westham Street Wesley (Mr. C. Grantham); z (equal), Marsh Wesley (Mr. Knowles) and Carnforth Wesley (Mr. Rigg).

Sight Reading...-Carnforth Wesley (Mr. Rigg).

SWINDON. December 15

A successful choir contest took place in the Mechanics' Institution, under the auspices of the Swindon and District Free Church Council. Six choirs competed—Baptist Tabernacle, Bath Road Wesleyan, Faringdon Street Wesleyan, Presbyterian, Prospect Primitive Methodist and Sanford Street Congregational. The singing was of all-round excellence, especially in the matters of attack and articulation. Dr. A. H. Brewer additional and conducted the wester chairs of above adjudicated, and conducted the massed choir of above 200 voices in a performance of the two test-pieces, "O Father, whose almighty power" and "Who shall win my lady fair?" and also Sullivan's "O gladsome Light."

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MANCHESTER DISTRICT.

The annual Tonic Sol-fa Competitive Festival organized by the entertainment committee of the Salford Corporation and the Tonic Sol-fa College, Manchester District Board, will take place in the Royal Technical Institute, Salford, on March 12. The tests in the choral competition for children under the age of 15 are: "Gentle swallow" (Roland Rogers), and a two-part sight-test. The solo competitions are in four classes:

Girls, under 12, "Slumber song" (Mendelssohn).

" 15, "At night" (Randegger).

Boys 12, "May dew" (Sterndale Bennett).

" 15, "Nymphs and shepherds" (Purcell).

There are also classes for individual ear test, vocal duet and violin playing. Mr. A. L. Cowley will adjudicate. The secretary is Mr. J. Currie, Alderglen, Worsley, Manchester.

THE WELSH NATIONAL EISTEDDFOD. COLWYN BAY.

September 13, 14, 15, 16 and 17, 1910.

The arrangements for this great competition are now complete and the syllabus is issued. The tests in the chief classes are as follows:—

CHIPP CHORAY (150 to 195 voice

CHIE	CHO	KAL (120 10	175 YUS	ceal.		
Requiem and Kyrie i "Trip we gaily," fro "O! wild west wind	m " D	ewi S	quiem ant " (Mass St. Dav	vid)	**	Mozart. Jenkins. Elgar.
Seco	ND CE	IORAL	(60 to	8a voi	ces).		
"Gweddi Gwraig y ! "Deep in my soul "	leddw	yn"	(The I	rayer)	**	Josep	h Parry. Elgar.
MALE-V	OICE	Снои	RS (60	to 80 ve	oices).	
"Brwydr y Baltic" ("Sorrow's tears" "The rider's song"	The b	attle o	of the	Baltic)	Os	C	Roberts. ornelius. ornelius.

CHILDREN'S CHOIRS (35 to 50 voices).

"What can lambkins do" Coleridge-Taylor.

"Awn i chwareu yn yr Eira" (In the snow now let us gather)

Pedr Alaw.

Orchestral Bands.

Overture, "Merry Wives of Windsor" Nicolai.

	MEZI	O-SOP	RANO	Solo.		
"Slumber song" "To living waters"	**	**	**	**	**	J. S. Bach.
	Con	TRAL	TO So	LO.		

"All my heart inflamed and burning" (Stabat Mater) Dvorák.
"Jesu, Lover of my soul" Linekar.

TENOR SOLO,

"God breaketh the Battle" (Judith) Parry.
"Morfudd, fy Nghariad" (Morfudd, my loved one) W. Davies.

Bass Solo.
"They that go down to the sea in ships." Purcell.
"Rhys ap Goronwy" W. Davies.

It will be observed that the choral tests are searching. The two Elgar part-songs call for considerable technique, for musicianship, and for insight.

The adjudicators are to be Dr. Coward, Dr. Roland Rogers, Mr. David Jenkins, Mr. David Evans, Lieut. Dr. Williams and Mr. Daniel Evans.

THE LEITH HILL (SURREY) COMPETITION.

The extracts we give below from the report of this country-side festival will be read with interest. They illustrate what can be accomplished when the aims are high and the means adopted for their realization are practical. The motto of the festival is Music won the cause.

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tabulated and recorded in the dry pages of a Report.

"Many of those in this neighbourhood who care for music have been drawn together; and, by working in combination, we have been enabled to study fine works, and to listen to beautiful music which otherwise would have been out of our reach. In this way we hope that music is entering into our lives and thoughts with more fulness and reality as each year goes by.

"We are now affiliated to the Association of Musical Competition Festivals, which exists for the furtherance and improvement of these festivals all over England. The Association numbers many distinguished musicians among its supporters, and by joining it we become part of a great whole, and unite ourselves to a vigorous movement which is making for musical progress—instead of pursuing a solitary way. This sense of the unity of the movement was vividly brought before us by Miss Wakefield, the founder of competition festivals in England, who honoured us by coming to distribute the banners and prizes this year. By her inspiriting speech, she made us feel proud of taking our small part in a work which has been said to represent 'the most vital movement in the musical life of England to-day.'

"Turning from the general to the particular, it is encouraging to hear on excellent authority that at this year's competition the tenors and basses showed considerable improvement. There can also be no doubt that the sight-reading, though still very weak, is yet advancing. We made a new departure by deciding to give a festival concert twice in the day, first in the afternoon, and again in the evening. This arrangement enabled all those who had studied the concert music to take part in one or other of the concerts, and also gave an opportunity to a much larger audience to hear the music. It meant a hard day's work for all concerned, for the competition began at 9 a.m., but the choirs rose to the occasion, were in their places with admirable punctuality and went through the day's strenuous programme without flagging or failing. The conductor and amateur players had to undertake an arduous day of rehearsals and concerts, but one and all were fired

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CHIEF CHORAL (136 to 173 Voices).
Requiem and Kyrie from the Requiem Mass
SECOND CHORAL (60 to 80 voices).
"Gweddi Gwraig y Meddwyn" (The Prayer) Joseph Parry. "Deep in my soul" Elgar.
MALE-VOICE CHOIRS (60 to 80 voices).
"Brwydr y Baltic" (The battle of the Baltic) Osborne Roberts. "Sorrow's tears" Cornelius
"The rider's song" Cornelius.
FEMALE-VOICE CHOIRS (35 to 45 voices).

Come, sisters, come " Mackenzie. Y Môr Forwynion" (Sea maidens) D. D. Parry. CHILDREN'S CHOIRS (35 to 50 voices).

ORCHESTRAL BANDS.

Overture, "Merry Wives of Windsor" Nicolai.

SOPRANO SOLO. O! had I Jubal's lyre' (Joshua) Bryceson Trehearne.

	MEZI	O-SOP	RANO	Solo.		
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TENOR SOLO. God breaketh the Battle'' (Judith) Parr Morfudd, fy Nghariad'' (Morfudd, my loved one) W. Davie

BARITONE SOLO. "Song of Pan"... Bach.
"Bedd Glyndwr" (Glyndwr's Grave) .. W. O. Jones.

BASS SOLO. "They that go down to the sea in ships."
"Rhys ap Goronwy"..... " ... Purcell. W. Davies. It will be observed that the choral tests are searching.

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Symphony, No. 8, in B minor ("The Unfinished Symphony Schubert.

Orpheus with his lute" . R. Vaughan Williams. Songs, "Boy Johnny Miss BETTY BOOKER.

Madrigal, "When Allen-a-Dale" .. R. de Pearsall. COMBINED CHOIRS.

Miss M. Vaughan Williams is the secretary, and Dr. Vaughan Williams is an active force in the management.

DATES OF COMPETITIONS, 1910.

WITH NAMES OF SECRETARIES.

MIDDLESBROUGH.-January 1 and 3. Mr. B. J. Bowen, 85, Grange Road East.

Workington.—January 1 and 3. Mr. Stephens Jones, Workington, Cumberland.

CARLISLE.—February 1, 2, 3. Mr. Theodore Walrond, 5. Hartington Place.

Shepherd's Bush, London, W.—Oaklands Congregational Church, February 9, 10. Mr. R. Paine, 91, Churchfield Road, Acton, W.

HUDDERSFIELD (The Mrs. Sunderland Competition)
February 11, 12. Mr. T. Thorp, Techni Technical College.

Kensington (W. London).—February 21, 23, 24, 25. Children's Concert, February 28. Miss C. E. Denison, St. Michael's Vicarage, N. Kensington, W.

SOUTH LONDON.—February 26, 28; March 2, 3, 5. Mr. T. Lester Jones, Hampton House, 49, Terrace Road, Upton Manor, E.

OAKHAM.-March. Hon. Mrs. Fitzwilliam, Barnsdale, Oakham.

LONDONDERRY. -- March 1 to 5. Mrs. Alexandrina Stewart, 9, Crawford Square.

STRATFORD, EAST LONDON.—March 5, 7, 9, 10, 11, 12.
Mr. J. Graham, 110, Station Road, Chingford, Essex.

MANCHESTER DISTRICT (Tonic Sol-fa).—March 12. Mr. J. Currie, Alderglen, Worsley, Manchester.

MANX.-March 15, 16, 17. Mrs. Laughton, Ballaquane, Peel.

BOURNE (S. KESTEVEN) .- April 5, 6. Miss Bell, Bourne.

COLERAINE (IRELAND). - April 8, q. Mrs. Huston, Ulster Bank, Coleraine.

BELFAST.-April 8, 9. Mr. F. J. Moffett, 37, Cromwell Road.

ASHBOURNE (DOVE & CHURNET).—April 12. Dr. G. T. Bull, Ashbourne.

MID-SOMERSET (BATH).—April 13, 14. Latcham, 4, Market Place, Wincanton. Mr. H. W.

RETFORD -April 12, 13, 14. Mrs. Peake, Bawtry Hall, Yorks.

WHARFEDALE (ILKLEY) .- April 14, 15, 16. Mr. A. T. Akeroyd, Elm Bank, Ilkley.

OUNDLE (The N. Northamptonshire Festival) .- April 15, Rev. H. C. Holmes, Thorpe-Achurch Rectory, Oundle.

enthusiasm, and carried everything through Wansbeck (Morpeth) .- April 15, 16. Mrs. Orde. Nunnykirk, Morpeth.

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April 16. Miss Chichester, WORKING GIRLS' CLUBS. 14, Pelham Street, S.W.

BRIGG (OR SCUNTHORPE).-April 19, 20. Lady Winifrede Cary Elwes, Brigg.

LEICESTER (Y.M.C.A.).—April 22, 23. Mr. Herbert E. Smith, Y.M.C.A., London Road.

MARKET HARBOROUGH .- April 22, 23. The Hon. North Dawnay, Dingley, Market Harborough.

People's Palace.—April 25 to 30. Miss Edith Barran, 44, Westminster Palace Gardens, S.W.

WEST SURREY, WEYBRIDGE.—April 26, 27. Miss Egerton, St. George's Hill, Byfleet, Weybridge.

DONCASTER.-April 27, 28. Mrs. Pickering, Lawn House.

SWALEDALE (THIRSK) .- April 27, 28. Mrs. Ringrose, Northallerton.

KENDAL.-April 27, 28, 29, 30. Mrs. Argles, Eversley, Milnthorpe.

BURY (LANCASHIRE). — April 28, 29, 30. Mr Townend, 3, Bradford Terrace, Buckley Wells. Mr. H.

TUNBRIDGE WELLS .-- April 30. Mrs. Wace, Park Hill, Frant, Surrey.

Bristol.—May 2 to 7. Mr. W. E Road, Tyndall's Park, Bristol. Mr. W. E. Fowler, 8, Elmdale

LEITH HILL (DORKING). — May 4. Miss Williams, Leith Hill Place, Dorking. Miss M. Vaughan

MORECAMBE. - May 4, 5, 6, 7. Mr. H. Powell, Festival Offices.

ALEXANDRA PALACE (HERTS AND NORTH MIDDLESEX). Miss Cecilia Hill, Wentworth Hall, May 5, 6, 7. Mill Hill, N.W.

BUXTON .- May 5, 6, 7. Mr. F. Gummer, Ash Street, Buxton.

Berks, Bucks and Oxon. (Oxford).—May 7, 9, 10, 11, 12. Mrs. Commeline, The Rectory, Beaconsfield,

CHELMSFORD (CENTRAL AND EAST ESSEX) .- May 7. Mr. F. C. Bramwell, Hatfield Peverel, Witham.

WEYMOUTH. - May 10. Miss F. Kindersley Cliffe, Dorchester.

Worcester. — May 10, 11, 12. Miss M. Bromley-Martin, Sarnhill, Tewkesbury.

CORNWALL (TRURO) .- May 11, 12. Lady Mary Trefusis, Porthgwidden, Devoran.

WENSLEYDALE .- May 18, 19. Rev. H. G. Topham, Middleham, S.O.

CHATHAM (KENT FESTIVAL). - May 25. Mr. W. H. Day, 42, Earl Street, Maidstone.

St. CECILIA (Working Girls' Clubs), LONDON.—May 31. June 1. Mrs. Lousada, 38, Westbourne Terrace, Hyde Park, W.

SLIGO.— June 1, 2, 3. Mr. H. Franklin, 18, William

4. Mr. Fred. W. Jackson, SOUTHFORT.—June 1, 2, 3, 4. Mr. Fred. W. 154, Liverpool Road, Birkdale, Southport.

ABERDEEN.—June 2, 3, 4, 5. Professor Sandford Terry, Westerton, Cults, N.B.

LYTHAM (LANCASHIRE) .--June 8, 9, 10, 11. Mr. Allon Wilson, Festival Offices.

NONCONFORMIST CHOIR UNION (CRYSTAL PALACE).—
July 2. Mr. Arthur Berridge, 24, Wallingford
Avenue, North Kensington, W.

COLWYN BAY (National Eisteddfod).—September 13, 14, 15, 16, 17. Mr. T. R. Roberts.

PRESTON.—November 17, 18, 19. Mr. J. E. Adkins, 23, Fishergate Hill.

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Symphony, No. 8, in B minor ("The Unfinished Symphony Schubert.

Orpheus with his lute" . R. Vaughan Williams. Songs, "Boy Johnny Miss BETTY BOOKER.

Madrigal, "When Allen-a-Dale" .. R. de Pearsall. COMBINED CHOIRS.

Miss M. Vaughan Williams is the secretary, and Dr. Vaughan Williams is an active force in the management.

DATES OF COMPETITIONS, 1910.

WITH NAMES OF SECRETARIES.

MIDDLESBROUGH.-January 1 and 3. Mr. B. J. Bowen, 85, Grange Road East.

Workington.—January 1 and 3. Mr. Stephens Jones, Workington, Cumberland.

CARLISLE.—February 1, 2, 3. Mr. Theodore Walrond, 5. Hartington Place.

Shepherd's Bush, London, W.—Oaklands Congregational Church, February 9, 10. Mr. R. Paine, 91, Churchfield Road, Acton, W.

HUDDERSFIELD (The Mrs. Sunderland Competition)
February 11, 12. Mr. T. Thorp, Techni Technical College.

Kensington (W. London).—February 21, 23, 24, 25. Children's Concert, February 28. Miss C. E. Denison, St. Michael's Vicarage, N. Kensington, W.

SOUTH LONDON.—February 26, 28; March 2, 3, 5. Mr. T. Lester Jones, Hampton House, 49, Terrace Road, Upton Manor, E.

OAKHAM.-March. Hon. Mrs. Fitzwilliam, Barnsdale, Oakham.

LONDONDERRY. -- March 1 to 5. Mrs. Alexandrina Stewart, 9, Crawford Square.

STRATFORD, EAST LONDON.—March 5, 7, 9, 10, 11, 12.
Mr. J. Graham, 110, Station Road, Chingford, Essex.

MANCHESTER DISTRICT (Tonic Sol-fa).—March 12. Mr. J. Currie, Alderglen, Worsley, Manchester.

MANX.-March 15, 16, 17. Mrs. Laughton, Ballaquane, Peel.

BOURNE (S. KESTEVEN) .- April 5, 6. Miss Bell, Bourne.

COLERAINE (IRELAND). - April 8, q. Mrs. Huston, Ulster Bank, Coleraine.

BELFAST.-April 8, 9. Mr. F. J. Moffett, 37, Cromwell Road.

ASHBOURNE (DOVE & CHURNET).—April 12. Dr. G. T. Bull, Ashbourne.

MID-SOMERSET (BATH).—April 13, 14. Latcham, 4, Market Place, Wincanton. Mr. H. W.

RETFORD -April 12, 13, 14. Mrs. Peake, Bawtry Hall, Yorks.

WHARFEDALE (ILKLEY) .- April 14, 15, 16. Mr. A. T. Akeroyd, Elm Bank, Ilkley.

OUNDLE (The N. Northamptonshire Festival) .- April 15, Rev. H. C. Holmes, Thorpe-Achurch Rectory, Oundle.

enthusiasm, and carried everything through Wansbeck (Morpeth) .- April 15, 16. Mrs. Orde. Nunnykirk, Morpeth.

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April 16. Miss Chichester, WORKING GIRLS' CLUBS. 14, Pelham Street, S.W.

BRIGG (OR SCUNTHORPE).-April 19, 20. Lady Winifrede Cary Elwes, Brigg.

LEICESTER (Y.M.C.A.).—April 22, 23. Mr. Herbert E. Smith, Y.M.C.A., London Road.

MARKET HARBOROUGH .- April 22, 23. The Hon. North Dawnay, Dingley, Market Harborough.

People's Palace.—April 25 to 30. Miss Edith Barran, 44, Westminster Palace Gardens, S.W.

WEST SURREY, WEYBRIDGE.—April 26, 27. Miss Egerton, St. George's Hill, Byfleet, Weybridge.

DONCASTER.-April 27, 28. Mrs. Pickering, Lawn House.

SWALEDALE (THIRSK) .- April 27, 28. Mrs. Ringrose, Northallerton.

KENDAL.-April 27, 28, 29, 30. Mrs. Argles, Eversley, Milnthorpe.

BURY (LANCASHIRE). — April 28, 29, 30. Mr Townend, 3, Bradford Terrace, Buckley Wells. Mr. H.

TUNBRIDGE WELLS .-- April 30. Mrs. Wace, Park Hill, Frant, Surrey.

Bristol.—May 2 to 7. Mr. W. E Road, Tyndall's Park, Bristol. Mr. W. E. Fowler, 8, Elmdale

LEITH HILL (DORKING). — May 4. Miss Williams, Leith Hill Place, Dorking. Miss M. Vaughan

MORECAMBE. - May 4, 5, 6, 7. Mr. H. Powell, Festival Offices.

ALEXANDRA PALACE (HERTS AND NORTH MIDDLESEX). Miss Cecilia Hill, Wentworth Hall, May 5, 6, 7. Mill Hill, N.W.

BUXTON .- May 5, 6, 7. Mr. F. Gummer, Ash Street, Buxton.

Berks, Bucks and Oxon. (Oxford).—May 7, 9, 10, 11, 12. Mrs. Commeline, The Rectory, Beaconsfield,

CHELMSFORD (CENTRAL AND EAST ESSEX) .- May 7. Mr. F. C. Bramwell, Hatfield Peverel, Witham.

WEYMOUTH. - May 10. Miss F. Kindersley Cliffe, Dorchester.

Worcester. — May 10, 11, 12. Miss M. Bromley-Martin, Sarnhill, Tewkesbury.

CORNWALL (TRURO) .- May 11, 12. Lady Mary Trefusis, Porthgwidden, Devoran.

WENSLEYDALE .- May 18, 19. Rev. H. G. Topham, Middleham, S.O.

CHATHAM (KENT FESTIVAL). - May 25. Mr. W. H. Day, 42, Earl Street, Maidstone.

St. CECILIA (Working Girls' Clubs), LONDON.—May 31. June 1. Mrs. Lousada, 38, Westbourne Terrace, Hyde Park, W.

SLIGO.— June 1, 2, 3. Mr. H. Franklin, 18, William

4. Mr. Fred. W. Jackson, SOUTHFORT.—June 1, 2, 3, 4. Mr. Fred. W. 154, Liverpool Road, Birkdale, Southport.

ABERDEEN.—June 2, 3, 4, 5. Professor Sandford Terry, Westerton, Cults, N.B.

LYTHAM (LANCASHIRE) .--June 8, 9, 10, 11. Mr. Allon Wilson, Festival Offices.

NONCONFORMIST CHOIR UNION (CRYSTAL PALACE).—
July 2. Mr. Arthur Berridge, 24, Wallingford
Avenue, North Kensington, W.

COLWYN BAY (National Eisteddfod).—September 13, 14, 15, 16, 17. Mr. T. R. Roberts.

PRESTON.—November 17, 18, 19. Mr. J. E. Adkins, 23, Fishergate Hill.

SOPRANO.

EXTRA SUPPLEMENT.

NOVELLO'S OCTAVO ANTHEMS.

January 1, 1910.

Price 3d.

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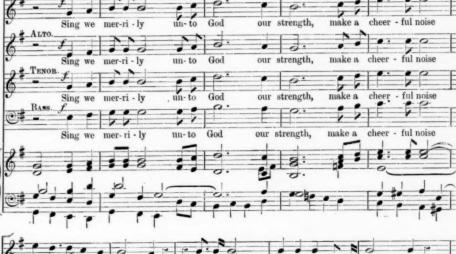
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Psalm lxxxi. 1-3; cxlviii. 12, 13. OLIVER KING.

(Op. 113.)

LORDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.







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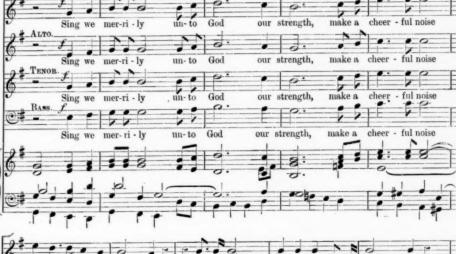
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Competition Sestival Record

MARKING SCHEMES.

CHORAL CLASSES (Quartets, &c.	909	***	Accuracy of Notes and Time 10	Tone, Balance, Blend, Intonation	Attack, Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation	General Effect	Total
SOLOISTS (VOCAL)	of Not	Accuracy of Notes and Time	Tone, Voice, Quality, and Production, Intonation	Attack, Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation	General Effect	Total	
			10	20	10	20	20	80

full marking scheme for use at competitions. reprint here a portion of the scheme (omitting heads and marks for pianoforte, violin, orchestras, and action songs), in order to facilitate reference. The following opinions on the full scheme are sent by well-known adjudicators and conductors:

PROFESSOR GRANVILLE BANTOCK.

The scale of marks which you have drawn up for use at competition festivals and elsewhere is based upon your valuable practical experience, and is entitled to serious consideration. I should not hesitate to recommend its general adoption.

MR. DAN PRICE.

In my opinion the scale of marks you give in your last number is about as useful and practical as one could devise. The marks apportioned to the various groups of qualities seem to me to be in right proportion and sufficiently analytical for both adjudicator and competitor. More detail or sub-dividing would have made the work of adjudicating very laborious, and lengthy as regards time, which every experienced judge knows must be avoided. In conclusion, I may state that I always advocate the exact scale of marks you have given.

MR. HARRY EVANS.

The conditions of present-day competitions make it imperative that a scheme of marking should be adopted, in spite of any feelings one may have that the quality of a musical performance cannot be accurately assessed in Personally I have found the scheme on page 173 to work satisfactorily, though in the case of big choral competitions, when the music makes great technical demands, as well as more than ordinary perception on the interpretative side, a maximum of 100 would be more comprehensive (besides having the advantage of definite relative percentage), and this would be made up by the addition of 10 to accuracy and 10 to expression, pace, rhythm and interpretation. The great advantage to the competitor is that the relative position in the competition is accurately assigned. The old plan was to announce the winners, and let the rest fight it out as to their relative positions, which meant that each unsuccessful competitor (whilst thinking he ought really to be first. were it not for the stupidity of the judge) consoled himself with being second. The scheme is sufficiently sub-divided for all purposes, but even as it stands, considerable care and experience will be necessary in marking to ensure the best choirs having the highest total. There to form part of an excellent marking scheme.

In the January issue of The Record we printed a have been instances of "totting up" resulting in the wrong people getting the prize, but this must surely have been due to a "fad"—a wrong note or momentary lapse in intonation having so unsettled the judge that he docked an otherwise good performance under each heading, and that pretty liberally. In solo competitions, especially when the entries are very numerous, the marking scheme is invaluable, always assuming that the judge is not a slave to the marks.

MR. DAVID JENKINS, Mus. Bac., Aberystwyth.

have adopted a shorthand of my own when adjudicating. I prefer registering my opinion in words, but I add figures at the end of my observations, so that I can see at a glance the relative positions of competitors. If an adjudicator cannot, immediately after the competition has closed, give the relative positions, I think he is a hopeless case. It is more educative to the competitors to mention such and such a page, or passage, where the intonation was doubtful, the tempo hurried, or the reading incorrect, than to use figures. The scale of marks suggested by you is fairly distributed, but those for accuracy and intonation should be more elastic, so that they may be raised or lowered according to the difficulty of the piece selected, and here I find that a hard and fast rule as to figures fails; hence the advantage of using words to define the exact position. I have had the pleasure of co-adjudicating with some of the chief musicians, English and Welsh, and although some of them used figures, the result was the same at the end. I remember officiating with Dr. Walford Davies at Abergavenny, and at the request of the committee he adopted a similar plan to yours, while I followed my own, and I found that we placed all the competitors in the same relative positions. My experience is that practical musicians very seldom disagree as to the rendering of music, but in judging musical compositions I have found them at sixes and sevens.

MRS. MARY A. BOURNE.

(Conductress of the Barrow Glee and Madrigal Society, winners of the Blackpool Challenge Shield, October, 1909.)

I am of opinion that adjudicators' impressions of performances can be more readily, accurately, and satisfactorily expressed by figures than by words. I have found the scale of marks you give to work well in the choral and soloists' classes of competition festivals. I think the heads of analysis in each class are quite the correct ones, grouped rightly, and all that are necessary men.

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(Conductor, Lancaster Choir, winners of Morecambe Challenge Shield.)

From considerable experience with the larger musical festivals, I think that adjudicators' impressions should be registered by figures, not words. The scheme detailed in the January Record has been well tried, and is, I think, as good as can be devised.

> MR. FRED. W. BLACOW, (Conductor, Salford Vocal Society.)

In my experience as adjudicator and adjudicated, I have found the "scale of marks" by figures the fairest and surest way of arriving at the comparative values of musical performances, both choral and instrumental, solo, and in bands and choirs. The marking scheme given by you is an admirable one and, in the usual run of competi-tions, effective; but I am of opinion that in the highest classes of competitions, such as the challenge shield classes for both male and mixed-voice choirs, at Blackpool, Morecambe, Southport, &c., there ought to be a separate mark for "interpretation." Either the 20 marks for D should be divided into: Expression, pace, rhythm, 10; interpretation, 10; or expression, pace, rhythm, 10; general effect, 10; and interpretation, 20. The choirs who compete in these classes are differentiated from the other classes by their musicianship. The artistic interpretation by the conductor is the feature of greatest value in the highest classes, and ought to have special attention in the judging and a separate marking in figures. Is it not possible to curb the "singing conductor"? must not sing in sight-singing, and ought to be barred in pieces also.

MR. E. HITCHON.

(Conductor of the Habergham Male-voice Choir, winners of numerous first prizes.)

I think the marking scheme the best arrangement that could possibly be devised, for I am sure it would be impossible for an adjudicator to sum-up finely every little detail of sixty or seventy renderings of a song, and carry it through, and discriminate at the end without the use of figures. As to the number of figures used, it is all a matter for the judge himself. I remember being adjudicated by Mr. Moody, of Ripon Cathedral, and he only used a total of forty. But he could arrive at his used a total of forty. But he could arrive at conclusions quicker and better than by words alone. far as marks and remarks tally, 'think it is by far the best arrangement.

MR. JOHN JAMES.

(Conductor, Hanley Glee and Madrigal Society; Nantwich Orchestral and Choral Society.)

That figures should be used is, to me, a sine qua non. I regard it as impossible to record all the various shades of interpretation in mere words; adjudicators are but human, and unless they are possessed of phenomenal memories, together with perfectly balanced minds free from the excitement of the competitions, such a practical scheme as that contained in your last issue is the only trustworthy means of demonstrating a thorough insight on the part of the adjudicator into the work of competitors. It has often been said—and with some truth-that competitors show more real knowledge of the music than the adjudicators, hence the need for much care and a system which may record the finest I do not advocate any less than eighty marks in instrumental or vocal classes, nor would I interfere with your marks under their respective headings.

MR. W. TATTERSALL.

(Conductor, Southport Choir, winners of the Challenge Shield, Blackpool, 1908, &c., &c.)

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> Mr. IVOR ATKINS. (Organist, Worcester Cathedral.)

There can be no question, to my mind, as to the enormous advantage that figures have over words in recording one's impressions accurately, and the scale of marks you print seems to me admirable. It is just a question whether, in view of the very great importance of rhythm and the noticeable lack of it that so many comor raythm and the noticeable lack of it that so many com-petitors show, something more might not be done to vitalise English music by "starring" it, i.e., by marking it separately. In the pianoforte classes I do not see any advantage in giving 20 instead of the usual 10 for accuracy. As it is disturbing to an adjudicator to have a change in the full marks under any particular head, I should adhere to ten for accuracy and add 10 for "use of pedals," and so preserve 80 as a total of marks.

MRS. MARY LAYTON.

I have looked very carefully through the scale of marks in the Record, and think it admirable. It is evidently the result of great experience, and will be most useful to those needing help in the very difficult task of registering their impressions fairly and completely. Personally I should like "Production" added to group B in choral classes and quartets, and of course there are other smaller points, but they could all come in under General Effect.

I shall be very glad to use this scheme myself, for it is more compact as well as more comprehensive than the one I have hitherto used.

DR. SINCLAIR.

(Organist, Hereford Cathedral.)

I consider your given scale of marks excellent, and I have worked by it at many competitions. I suggest one addition which I think is of importance—for choral classes, unaccompanied—that, in addition to "Intonation, choirs should be marked for "retaining pitch." The two to be kept quite distinct in separate columns. For practical reasons in saving time (a very important thing in a long festival), I am against having more than eighty for the total, more than five columns, and fifteens instead of tens and twenties.

(Other letters are held over.)

MORRISTON. December 25, 27.

This was the fortieth annual Eisteddfod and concerts in connection with Tabernacle Church. In the chief choral contest, the Llansamlet Choir was an easy first. The "Second Choral" and "Male-voice" were won by the Carmel Choir and the Morriston Male Choir respectively. On Christmas evening a Welsh concert was given, when several Welsh airs, arranged by Mr. D. Emlyn Evans, were rendered by the Tabernacle Congregational Choir, and were warmly received.

> CHESTER. December 27.

The twenty-first Christmas Eisteddfod attracted good entries and large audiences. Mr. Harry Evans adjudicated in the music sections and awarded prizes as follows :-

Soprano.—Miss Carrie Hastings. Contralto.—Mrs. R. T. Hammond. Tenor. Mr. Tom Morris. Baritone.—Mr. Ll. Powell. Mixed-voice Quartet.—Orpheus, Chester.

MR. GRANVILLE HUMPHREYS.

I think it would be difficult to improve upon your marking scheme; though, of course, for the greater satisfaction of competitors, and whenever possible, figures should be supplemented by verbal and written criticism of the performances.

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G P.H

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> Mr. IVOR ATKINS. (Organist, Worcester Cathedral.)

There can be no question, to my mind, as to the enormous advantage that figures have over words in recording one's impressions accurately, and the scale of marks you print seems to me admirable. It is just a question whether, in view of the very great importance of rhythm and the noticeable lack of it that so many comor raythm and the noticeable lack of it that so many com-petitors show, something more might not be done to vitalise English music by "starring" it, i.e., by marking it separately. In the pianoforte classes I do not see any advantage in giving 20 instead of the usual 10 for accuracy. As it is disturbing to an adjudicator to have a change in the full marks under any particular head, I should adhere to ten for accuracy and add 10 for "use of pedals," and so preserve 80 as a total of marks.

MRS. MARY LAYTON.

I have looked very carefully through the scale of marks in the Record, and think it admirable. It is evidently the result of great experience, and will be most useful to those needing help in the very difficult task of registering their impressions fairly and completely. Personally I should like "Production" added to group B in choral classes and quartets, and of course there are other smaller points, but they could all come in under General Effect.

I shall be very glad to use this scheme myself, for it is more compact as well as more comprehensive than the one I have hitherto used.

DR. SINCLAIR.

(Organist, Hereford Cathedral.)

I consider your given scale of marks excellent, and I have worked by it at many competitions. I suggest one addition which I think is of importance—for choral classes, unaccompanied—that, in addition to "Intonation, choirs should be marked for "retaining pitch." The two to be kept quite distinct in separate columns. For practical reasons in saving time (a very important thing in a long festival), I am against having more than eighty for the total, more than five columns, and fifteens instead of tens and twenties.

(Other letters are held over.)

MORRISTON. December 25, 27.

This was the fortieth annual Eisteddfod and concerts in connection with Tabernacle Church. In the chief choral contest, the Llansamlet Choir was an easy first. The "Second Choral" and "Male-voice" were won by the Carmel Choir and the Morriston Male Choir respectively. On Christmas evening a Welsh concert was given, when several Welsh airs, arranged by Mr. D. Emlyn Evans, were rendered by the Tabernacle Congregational Choir, and were warmly received.

> CHESTER. December 27.

The twenty-first Christmas Eisteddfod attracted good entries and large audiences. Mr. Harry Evans adjudicated in the music sections and awarded prizes as follows :-

Soprano.—Miss Carrie Hastings. Contralto.—Mrs. R. T. Hammond. Tenor. Mr. Tom Morris. Baritone.—Mr. Ll. Powell. Mixed-voice Quartet.—Orpheus, Chester.

THE SCHOOL MUSIC REVIEW .- FEBRUARY 1, 1910.

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st. Middlesbrough St. Philomena's (Miss Mabel Lockey) - "The Rose Queen" (A. G. Crowe).

CHURCH CHOIRS (30 to 40 voices).

Test: "Judge me, O God" (Mendelssohn).

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Test: "Shepherd, Shepherd" (Purcell). Cleator Moor 1st. Higher Grade, Workington (Mr. A. Wood).

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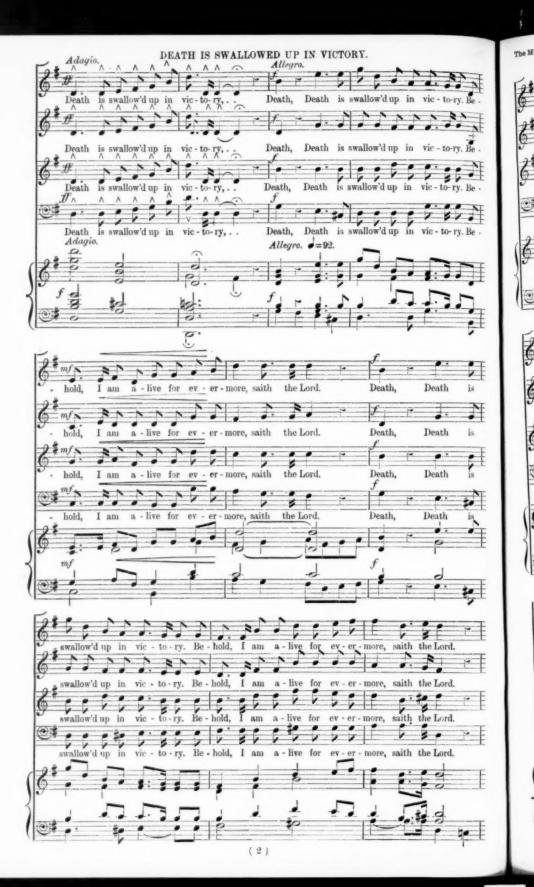
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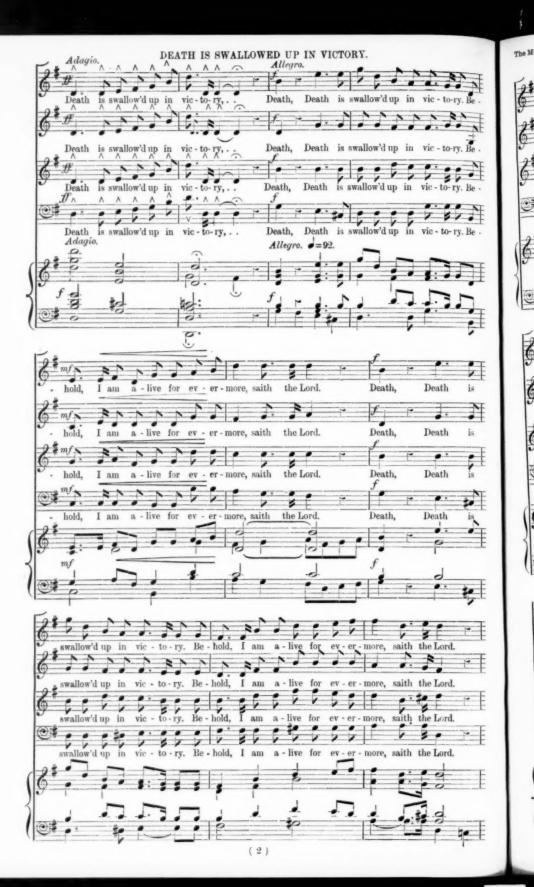
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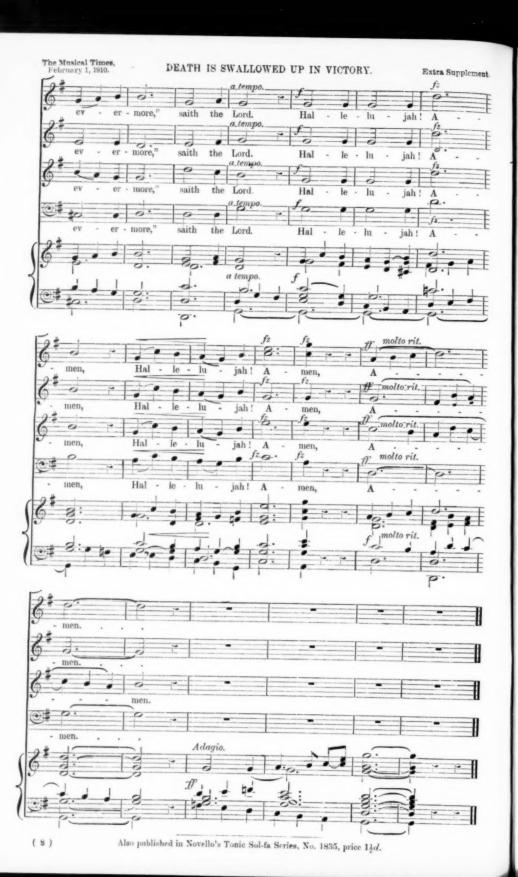
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This Supplement is part also of the April issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, Price 11d.

Competition Sestival Record

STRATFORD (ESSEX). March 5, 7, 9, 10, 11, 12.

HERE and there it is found that competition festivals droop because they lack the charm of novelty. At Stratford it seems that custom does not stale the interest, for even in its twenty-eighth year, the entries, although not quite up to last year's record, were the second best in the history of the festival. Another gratifying feature of this year's festival was the remarkably good attendance of the public, who, if they come even for mere curiosity, cannot fail to be educated.

The pianoforte classes were so numerous at this festival, that we are unable to do more than record the chief results in the senior sections. These were

GOLD MEDALS.

Miss Rosa Bonner (Upton Manor).
Nineteen years of age and over, Miss Ruby Wastell (South Woodford).

Seventeen to eighteen, Miss Kathleen Murphy (Leytonstone). Miss Murphy also gained the prize for accompanying at sight.

SOLO-SINGING-GOLD MEDALS.

Tenor.—Mr. Holden Heywood. Baritone.—Mr. Arthur Earle. Bass.—Mr. F. C. Saunders Squire.

In the other solo-singing classes there were two separate sections for each voice. One was for lyric songs and the other for descriptive songs. The winners of first places were as follows:

Soprano.—Miss Hilda Gildersleve and Miss Helena Ellis.
Mezzo.—Miss Eveline Matthews.
Contralto.—Miss Edith Williams and Miss Catherine Puttick.
Tenor.—Mr. Herbert Wild.
Baritone.—Mr. Frank H. Green and Mr. Horace R. Nudds.
Bass.—Mr. Edward T. Dowty.

The tenors and basses were not tempted by a descriptive song, yet there are many lurid and harrowing specimens of this style for these voices.

CHILDREN'S CHOIRS (Bands of Hope, &c.).

Test for all Choirs: "Gentle words and loving hearts" (T. Facer). Grove Mission (Mr. Frank E. Creed).

"Comrades' song of hope "(A. Adam).
Hale End Free Church Band of Hope (Mr. G. Lake).

"Song to the morn" (R. Bernard Elliott).

18th Plashet Park Congregational Band of Hope (Miss H. M. Haslam).

"Sing, O bird" (Owen).

ACTION SONGS

(for not more than 12 children, under twelve years of age, from Elementary Schools)

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Credon Road Girls, Plaistow (Miss H. M. Haslam).

"We are dainty dancing fairies" (W. F. Sudds).
Beckton Road Girls, Canning Town (Miss Lucy Saunders).

"Grace Darling" (C. Hutchins Lewis).
Fawbert and Barnard's Girls, Harlow (Mrs. E. M. Lowe).

"Gay little girls from Japan" (N. O'Reilly).

Itt. Star Lane Infants, Canning Town (Miss K. Foley).

"The sailor dance"
Churchgate School, Harlow (Mr. A. W. Webber).

"Pigtail and the fam" (F. W. Farrington).
Loxford Junior Mixed (Miss F. Pycock).

"Storyland" (Annie E. Armstrong).

and. Farmer Road Girls, Levton (Miss N. Pugb).

"The gallant lifeboat crew" (T. Facer).

ELEMENTARY SCHOOL CHOIR (Girls).

(Challenge class.)

Test for all choirs: "The Messengers of peace" (Rienzi) (Wagner).

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2nd. Woodford Green (Mrs. Francis).

"The skylark's song" (Mendelssohn).

Water Lane, Stratford (Miss E. Ovenden).

"Sweet repose is reigning now" Sir Julius Benedict).

Ist. Farmer Road, Leyton (Miss Margaret Nicholls).

"Fly not, swallow" (W. T. Deane).

Beckton Road, Canning Town (Miss Lucy Saunders).

"The brook's slumber song" (A. L. Cowley).

ELEMENTARY SCHOOL CHOIRS (Girls).

Test for all choirs: "Fall, snowflakes, fall" (Thos. Facer).

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Smeed Road, Old Ford (Miss A. S. Hedley).

"The Lord is my Shepherd" (Smart).

South Park Mixed, Hford (Mr. H. H. Goodacre).

"Blow, blow, thou winter wind" (R. J. S. Stevens).

Bay Street, Dalston (Miss Greene:
Loxford, Hford (Miss D. Searle).

"Indian cradle song" (Adam Geibel).

2nd. Carpenters Road, Stratford (Miss A. Orrin).

"The sweet west wind is slying" (C. P. Morrison).

Queen's Road, Walthamstow 'Miss Isabella Brown).

"A spring song" (Pinsuti).

1st. Colegrave Road, Stratford (Miss E. Nightingale).

"Where the bee sucks" (Arne and Jackson).

3rd. Balaam Street, Plaistow (Miss A. M. Bland).

"Oh! beatman, haste!" (Balfe).

Churchfields, South Woodford (Miss Parry).

"Sleep, sweet birdie" (W. T. Deane).

Upton Cross, Plaistow (Miss A. E. Howship).

"The lark now leaves his watery nest "The lark now leaves his watery nest "Rand, Lane, Leytonstone (Miss Gidwell).

"Say-robed Spring" (Mendelssohn).

ELEMENTARY SCHOOL CHOIRS (Boys).

Test for all choirs: "A Rover Shanty" (Sir C. V. Stanford).

and. Loxford C.S., Ilford (Mr. W. L. Norman).

"In the gipsy's life you read "(M. W. Balfe).
Shipman Road, Victoria Docks (Mr. J. H. Parnum).

"The sea king" (Smart).

1st. Shaftesbury Road, East Ham (Mr. Walter E. Harris).
"Sleep, gentle lady" (H. R. Bishop).

GIRLS' CLUB CHOIRS.

Test for all choirs: "The bells of Lynn" (W. T. Deane). Ist. Canning Town Girls' Club (Mr. C. E. Coward),
"O wert thou in the cauld blast" (Mendelssohn),
Clifden House Working Girls' Club (Mr. S. R. C. Bosanquet),
"The song of the gale" (Myles B. Foster).

BLEMENTARY SCHOOL CHOIRS (Boys) .- (Challenge Class.)

Lest for all choirs: "Admirals All." (E. Markham Lee).

Kensington Avenue C. S., Manor Park (Mr. F. E. Wilson).

"Under the greenwood tree" (Dr. Arne).

Ist. Farmer Road C. S., Leyton (Mr. W. A. Cooke).

"Pealing chimes" (M. W. Balfe).

Central Park C. S., East Ham (Mr. Thomas Haward).

"Rest thee on this mossy pillow" (Smart).

2nd. St. George's Mixed School, Walthamstow (Mr. Leonard Walmsley). Test for all choirs: "Admirals All" (E. Markham Lee).

Boys' CHOIRS (not from Elementary Schools).

Test for all choirs: "The happy hunter" (Kücken).

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Plashet Park (Miss H. M. Haslam).

"Comrades' song of hope" (Adam).

St. Matthew's, Stepney Rev. C. E. Harris).

Ist. George Green's Secondary Schools (Mr. R. Bernard Elliott).

"Sweet bells of eve" (Haynes).

St. Michael's, Little Ilford (Mr. F. E. Wilson).

"The starry heavens" (Pinsuti).

St. Edward's, Leyton (Mr. W. W. Rooke).

"Tis sweet to sail" (Battison Haynes).

EAR-TEST FOR SCHOOLS.

1st. Beckton Road, Canning Town.

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This Supplement is part also of the April issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, Price 11d.

Competition Sestival Record

STRATFORD (ESSEX). March 5, 7, 9, 10, 11, 12.

HERE and there it is found that competition festivals droop because they lack the charm of novelty. At Stratford it seems that custom does not stale the interest, for even in its twenty-eighth year, the entries, although not quite up to last year's record, were the second best in the history of the festival. Another gratifying feature of this year's festival was the remarkably good attendance of the public, who, if they come even for mere curiosity, cannot fail to be educated.

The pianoforte classes were so numerous at this festival, that we are unable to do more than record the chief results in the senior sections. These were

GOLD MEDALS.

Miss Rosa Bonner (Upton Manor).
Nineteen years of age and over, Miss Ruby Wastell (South Woodford).

Seventeen to eighteen, Miss Kathleen Murphy (Leytonstone). Miss Murphy also gained the prize for accompanying at sight.

SOLO-SINGING-GOLD MEDALS.

Tenor.—Mr. Holden Heywood. Baritone.—Mr. Arthur Earle. Bass.—Mr. F. C. Saunders Squire.

In the other solo-singing classes there were two separate sections for each voice. One was for lyric songs and the other for descriptive songs. The winners of first places were as follows:

Soprano.—Miss Hilda Gildersleve and Miss Helena Ellis.
Mezzo.—Miss Eveline Matthews.
Contralto.—Miss Edith Williams and Miss Catherine Puttick.
Tenor.—Mr. Herbert Wild.
Baritone.—Mr. Frank H. Green and Mr. Horace R. Nudds.
Bass.—Mr. Edward T. Dowty.

The tenors and basses were not tempted by a descriptive song, yet there are many lurid and harrowing specimens of this style for these voices.

CHILDREN'S CHOIRS (Bands of Hope, &c.).

Test for all Choirs: "Gentle words and loving hearts" (T. Facer). Grove Mission (Mr. Frank E. Creed).

"Comrades' song of hope "(A. Adam).
Hale End Free Church Band of Hope (Mr. G. Lake).

"Song to the morn" (R. Bernard Elliott).

18th Plashet Park Congregational Band of Hope (Miss H. M. Haslam).

"Sing, O bird" (Owen).

ACTION SONGS

(for not more than 12 children, under twelve years of age, from Elementary Schools)

from Elementary Schools).

Credon Road Girls, Plaistow (Miss H. M. Haslam).

"We are dainty dancing fairies" (W. F. Sudds).
Beckton Road Girls, Canning Town (Miss Lucy Saunders).

"Grace Darling" (C. Hutchins Lewis).
Fawbert and Barnard's Girls, Harlow (Mrs. E. M. Lowe).

"Gay little girls from Japan" (N. O'Reilly).

Itt. Star Lane Infants, Canning Town (Miss K. Foley).

"The sailor dance"
Churchgate School, Harlow (Mr. A. W. Webber).

"Pigtail and the fam" (F. W. Farrington).
Loxford Junior Mixed (Miss F. Pycock).

"Storyland" (Annie E. Armstrong).

and. Farmer Road Girls, Levton (Miss N. Pugb).

"The gallant lifeboat crew" (T. Facer).

ELEMENTARY SCHOOL CHOIR (Girls).

(Challenge class.)

Test for all choirs: "The Messengers of peace" (Rienzi) (Wagner).

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2nd. Woodford Green (Mrs. Francis).

"The skylark's song" (Mendelssohn).

Water Lane, Stratford (Miss E. Ovenden).

"Sweet repose is reigning now" Sir Julius Benedict).

Ist. Farmer Road, Leyton (Miss Margaret Nicholls).

"Fly not, swallow" (W. T. Deane).

Beckton Road, Canning Town (Miss Lucy Saunders).

"The brook's slumber song" (A. L. Cowley).

ELEMENTARY SCHOOL CHOIRS (Girls).

Test for all choirs: "Fall, snowflakes, fall" (Thos. Facer).

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Smeed Road, Old Ford (Miss A. S. Hedley).

"The Lord is my Shepherd" (Smart).

South Park Mixed, Hford (Mr. H. H. Goodacre).

"Blow, blow, thou winter wind" (R. J. S. Stevens).

Bay Street, Dalston (Miss Greene:
Loxford, Hford (Miss D. Searle).

"Indian cradle song" (Adam Geibel).

2nd. Carpenters Road, Stratford (Miss A. Orrin).

"The sweet west wind is slying" (C. P. Morrison).

Queen's Road, Walthamstow 'Miss Isabella Brown).

"A spring song" (Pinsuti).

1st. Colegrave Road, Stratford (Miss E. Nightingale).

"Where the bee sucks" (Arne and Jackson).

3rd. Balaam Street, Plaistow (Miss A. M. Bland).

"Oh! beatman, haste!" (Balfe).

Churchfields, South Woodford (Miss Parry).

"Sleep, sweet birdie" (W. T. Deane).

Upton Cross, Plaistow (Miss A. E. Howship).

"The lark now leaves his watery nest "The lark now leaves his watery nest "Rand, Lane, Leytonstone (Miss Gidwell).

"Say-robed Spring" (Mendelssohn).

ELEMENTARY SCHOOL CHOIRS (Boys).

Test for all choirs: "A Rover Shanty" (Sir C. V. Stanford).

and. Loxford C.S., Ilford (Mr. W. L. Norman).

"In the gipsy's life you read "(M. W. Balfe).
Shipman Road, Victoria Docks (Mr. J. H. Parnum).

"The sea king" (Smart).

1st. Shaftesbury Road, East Ham (Mr. Walter E. Harris).
"Sleep, gentle lady" (H. R. Bishop).

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"Under the greenwood tree" (Dr. Arne).

Ist. Farmer Road C. S., Leyton (Mr. W. A. Cooke).

"Pealing chimes" (M. W. Balfe).

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"Sweet bells of eve" (Haynes).

St. Michael's, Little Ilford (Mr. F. E. Wilson).

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St. Edward's, Leyton (Mr. W. W. Rooke).

"Tis sweet to sail" (Battison Haynes).

EAR-TEST FOR SCHOOLS.

1st. Beckton Road, Canning Town.

GIRLS' CHOIRS (under 18 years of age).

Test for all choirs: "The Village Festival" (Pinsuti).
Mr. H. G. Welton's Junior Singing Class (Mr. H. G. Welton).
"The dream seller" (B. Markham Lee).
1st. George Green's Secondary School, Poplar (Mr. R. Bernard

George Given's Color (Battison Haynes),
"Sweet bells of eve" (Battison Haynes),
"Sleep, gentle lady" (Bishop),

SCHOOL BANDS.

Test: "Selection from "Norma" (Bellini).
4. Loxford Boys', Ilford (Mr. W. L. Norman).
Maynard Road, Walthamstow (Mr. C. Roseveare).
Westbury, Barking (Miss Chignell).

STRING ORCHESTRAS (adult).

Test: "Nell Gwyn" Dances (German). One entry: Miss Smith's orchestra, Forest Gate.

LADIES' CHOIRS.

Test for all choirs: "Daughters of Rome" (Pinsuti).
Stratford Co-operative (Mr. Alfred Sears).
Stratford Co-operative (Mr. Alfred Sears).
Clarnico (Mr. T. H. Warner).
"Fly, singing bird" (Deane)
Mr. G. Day Winter's Choir.
"The snow" (Elgar).
ist. Miss Stanley Lucas's Choir.
"Spinning Chorus" (Wagner).

MALE-VOICE CHOIRS (Open class).

Test for all choirs: "Wide o'er the brim" (Dr. J. Clarke).
The Electra Musical Society (Mr. Walter Rose).
The long day closes" (Sullivan).
Woodford Glee Singers (Mr. W. H. Friend).
"In absence "(Dudley Buck).
Ist. The London Gleemen (Mr. W. Seemer Betts).
"O peaceful night" (German).

CHURCH CHOIRS (men and boys).

Test for all choirs: "Hail, gladdening Light" (Sir George Martin)
st. Michael and All Angels, "Little Hford (Mr. F. E. Wilson).
"Father of all, to Thee" and "Psalin 28."
Holy Trinity, Stepney (Mr. W. E. Pepper).
"Lead, kindly Light" and "Psalin 137."

CHURCH CHOIRS (mixed voices).

CHURCH CHOIRS (INIXED VOICES).

Test for all choirs: Anthem, "Sing a song of praise" (Stainer).

Waltham Abbey Wesleyan (Mr. W. T. Thompson).

"The sands of time."

2nd. Leyton Parish Church (Mr. H. R. Thompson).

"O strength and stay, upholding all creation" (A. & M., 12).

Ist. Woodford Congregational (Mr. Hubert Welton).

"Sun of my soul" (to tune "Abends").

Woodford Union Church (Mr. Sydney Trick).

"Through the day Thy love has spared us" (W. Bayley).

Grove Mission Choir (Mr. Frank E. Creed).

"Rejoice to-day with one accord."

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Test for all choirs: "A morning serenade" (Sir Joseph Barnby).

1st. Mr. Hubert Welton's Choir.
"Daybreak" (Baton Faning).
Miss Stanley Lucad's Part-song Choir.
"Weary wind of the west" (Elgar).

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and. Queen's Road Evening Commercial School, Dalston
(Mr. Walter Penn).
"Memory" (Dunhill).

1st. Mr. G. Day Winter's Select Choir.
"The soul's longing" (F. James).

Clarnico Choral Society (Mr. T. H. Warner).
"Take heed, ye shepherd swains" (R. L. de Pearsall).

Bushwood Adult School Choir (Mr. John Murphy).
"Homeward" (Leslie).

London S.S. Choir (Eastern Division) (Mr. G. Merritt).
"Eldorado" (Pinsuti).

CHORAL SOCIETIES (Open Class).

Test for all choirs: "The singers" (Alfred R. Gaul).
The Popular Oratorio Concerto (Soli) Choir (Mr. G. Day Winter).
"Soldier, rest" (Oliver King).
Clarnico Choral Society (Mr. T. H. Warner).
"Lullaby of life" (Leslie).
"St. Willesden Choral Society (Mr. J. S. Waddell).
"Dawn of song" (Bairstow).

The following is the list of Adjudicators: Messrs. Oscar Beringer, Frederick Corder, T. Facer, Daniel Price, Frits Hartvigson, Ernest Fowles, Arthur W. Payne, Dr. H. A. Harding, George Oakey, Robert Taylor, L. C. Venables, and Miss Katie Thomas. The Secretary, Mr. J. Graham, managed the intricate business of the festival with his usual ability.

ROCHDALE. February 26.

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Pianoforte Solo (under 16).—George H. Jones,
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Soprano Solo.—Miss Annie Wilkinson.
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Church Choirs.—St. Luke's, Deeplish (Mr. W. K. Gibbons),
Chapel Choirs.—Lowerplace U. M. C. (Mr. F. A. Midgley).

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Tests: "Weary wind of the West" (Elgar) and "When love and eauty" (Sullivan). beauty" (Sullivan). 1381 - Sale and District Musical Society (Mr. Alfred Higson). 2nd. Salford Vocal Society (Mr. F. W. Blacow). 3rd. Manchester Clarion Vocal Union (Mr. T. Corlett).

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appreciative listeners. Last year fault was found in the Press with the character of some of the tests. The committee was sensible enough not to resent this criticism, but rather to Very little fault could be found with the music selected for this occasion; much of it was first-rate, and well adapted to the various capacities of competitors. In the chief choral classes the singing reached a high standard. Even in the North of which we hear so much, it is rare to hear such splendid choral performance as was given by the Maidstone Choir, under the very able direction of Mr. F. Wilson Parrish. Fine tone, high technical finish, and thoughtful interpretation were its outstanding features. In this connection it may be well for the managers to consider the expediency of asking choirs in this section at least to sing the same tests, and not one of their own choice.

The chief results of the competitions were as follows:-

PIANOFORTE SOLOS (5 classes).

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(Ages 8 and 9).—Doris Duck.
(Ages 10 and 11).—Dorothy Shoreman.
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(Over 16).—Gwen-Elen Bury.
Pianoforte Sight-playing (Junior).—Holly Leggett.
(Senior).—Norah Belcham.
(Accompaniment).—Miss Iredale O. Tydeman.
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Tenor Solo.—Mr. Wylde Leyland.
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Bass Solo.—Mr. G. Shrive.
Sight-singing.—Mrs. Mabel Jones.
Mixed-voice Quartet.—Mrs. Grout, Miss Durant, Messrs, Frost and Barnard Chalk.

CHOIRS OF BOYS AND GIRLS (under 12).

Test: "Prithee, why so sad?" (Henry Purcell). One entry—St. Mary's Girls' School, Putney (Miss M. Mandron). Selected Round, "The tattoo" (H. Purcell).

ELEMENTARY SCHOOL CHOIRS (50 voices).

Tests: (a) "Under the greenwood tree" (Charles Wood); (b) Own-Tests: (d) "Under the greenwood free (Chaires Wood)
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"Night hymn at sea" (R. G. Thompson).
Ethelburga Street Girls', Battersea (Miss E. Rennie).
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sst. Swaffield Road Boys', Wandsworth (Mr. O. Roberts).

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"The morning breaks" (W. W. Pearson).

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Maidstone Choral Union (Mr. F. Wilson Parrish).
Mrs. Mary Layton's Choir (Mrs. Mary Layton).
Willeaden District Choir (Mr. J. S. Waddell).
Escendine Choir, Paddington (Mr. W. Kendall).

MALE-VOICE CHOIRS.

Tests: (a) "O peaceful night" (E. German); and (b) "Song of Freedom" (R. Schumann).

St. Paul's, Briston (Mr. C. E. Daggett).

st. Wandsworth (Mr. H. Wharton Wells).

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Plumstead Brotherhood (Mr. W. Wilson).

Surrey Chapel (Mr. J. A Floyd).

THE "MUSICIANS' COMPANY" COMPETITION FOR CHURCH OR CHAPEL CHOIRS (MIXED VOICES.)

Tests: (a) Hymn, "Holy, holy," tune "Nicæa"; and (b) Anthem,
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Wesleyan Choir, High Street, Clapham (Mr. Wesley Hammet).
IS. Wesleyan Choir, Anerley (Mr. A. Heard-Norrish).
South London Wesleyan Mission Choir (Mr. Granville

Humphreys).

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The Crossway Choral Society (Mr. G. F. Wates), "Sands of Dee" (G. A. Macfarren).

1st. Penge Co-operative Choral Society (Mr. T. F. Tate), "Three fishers went sailing" (Rogers).
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Borough of Southwark Choral Society (Mr. J. Nettleton Taylor),
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Mr. Day Winter's Select Choir (Mr. G. Day Winter), "The
soul's longing "(E. James).

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Tests: (a) Madrigal, "All creatures now are merry-minded" (J. Benet) and (b) Own-choice piece.

1st. Maidstone Choral Union (Mr. F. Wilson Parrish), "Hymn to Music" (Buck).

Essendine Choir, Paddington (Mr. Wm. Kendall), "Vineta"

(Brahms). Willesden District Choir (Mr. J. S. Waddell), "The dawn of song "(Bairstow).
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The adjudicators were Mr. Henry R. Bird, Mr. J. T. Field, Dr. C. J. Frost, Dr. G. F. Huntley, Dr. H. Walmsley Little, Dr. W. G. McNaught, Rev. H. T.

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The secretary, Mr. T. Lester Jones and his helpful wife, were as usual able managers of the proceedings. Dr. Abernethy was the official accompanist.

SHEFFIELD. March 10.

The Sunday School Union Competitions, held at Montgomery Hall, comprised contests in musical drill, elecution, singing and pianoforte. John Street P.M. (Miss Clayton) were victorious over Grimesthorpe U.M.C. (Mr. W. C. Watling) in the first-named class, which was judged by Miss S. Quayle. In the remaining classes, Mr. J. A. Rodgers adjudicated. The prize-winners were Miss Jessie Fletcher (senior soprano), Miss Ponsford (junior soprano), Miss Marion Scott (contrallo), and Douglas Dawn (pianoforte under tri) (contralto), and Douglas Dawn (pianoforte, under 11).

MANCHESTER TONIC SOL-FA FESTIVAL. March 12.

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Alfred Street C.S. (Boys), Harpurhey (Mr. J. B. Jubb), Longsight Juvenile Choir (Miss E. Fletcher), St. Mark's Mixed School, Gorton (Mr. F. W. Ball), Tootal Road C.S. (Mr. W. H. Ainley), Grecian Street School, Salford (Mr. G. S. Smith), Alfred Street C.S. (Girls), Harpurhey (Miss B. Wolsten Halton Bank C.S., Pendleton (Mr. John J. Ireland), Seedige C.S., Pendleton (Mr. J. W. Stacey), Eccles Co-operative Juvenile Choir (Mr. James Currie). Wolstencroft).

Each choir sang Dr. Roland Rogers's two part song, "Gentle swallow," and a two-part sight-test. This test was by no means an easy one, including as it did chromatic tones, half-pulse notes, syncopation, awkward intervals, and independent entry of parts. On the whole it was fairly well sung by all the choirs, the sight-reading showing a decided advance on that of former years The judge awarded the challenge shield to Eccles (the holders) with 92 marks, the second prize to Grecian Street with 90, and the third to Alfred Street Girls with 84 marks.

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Senior Boys' Solo, "Nymphs and Shepherds" (Purcell).—Harry Darbyshire (Grecian Street).

Junior Boys' Solo, "May-dew" (W. S. Bennett).— Ambrose Kenyon (Harphurhey).

Duets (open to Boys and Girls), "Song of the dunes" (C. H. Lloyd).—Gladys Leigh and Hilda Harding (Longsight Juvenile Choir).

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ISLE OF MAN. March 15, 16, 17.

The nineteenth annual competition festival organized by the Isle of Man Fine Arts and Industrial Guild, was again a success, a result largely due to the organizing ability of Mrs. Laughton. The adjudicators were Mr. George Rathbone, Mr. John W. Ivimey and Mr. Frank Radcliffe. The chief solo prize-winners

Pianoforte (senior).—Miss Nellie Holmes. sight-reading.—Mr. J. K. Looney. Violin (under 17).—Cecil A. A. Corlett. " (senior).—Mr. A. Ande son. Organ Solo (senior).—Mr. Edwin A. Clegg.

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Baritone.—Mr. A. Bing. George Lewin.

Bass.—Mr. W. H. Quaye.

(special).—Mr. Thomas Walterson.

ELEMENTARY SCHOOLS.

Boys.—Desmene Road, Douglas (Mr. Noah Moore). Girls.—Derby Road Senior, Peel (Mr. P. C. Moore). Mixed.—Derby Road Senior, Peel (Mr. P. C. Moore).

JUNIOR CHOIRS (age under 18).

Test: Two-part song, "The old green lane" (G. Rathbone).
Douglas Secondary, No. 1 (Miss M. L. Wood).
Douglas Secondary, No. 2 (Miss Wood).
Evel Junior Choir (Mr. P. C. Moore).
Douglas Secondary, No. 3 (Miss Wood).
Evel Junior Choir (Mr. P. C. Moore).
Let Nirk Michael Junior Singing Class (Mr. F. B. Blundell).
Acacia Choir, Douglas (Mrs. H. Rushworth).
Avondale (Miss Wood).
Castletown Grammar (Mr. J. T. W. Wicksey).

TWO-PART SIGHT-TEST.

ist. Derby Road, Peel.

SUNDAY SCHOOLS, &c. (5 entries.)

1st. St. German's Church Sunday School (Mr. P. C. Moore).

GIRLS' FRIENDLY SOCIETIES.

1st. St. Thomas' Girls' Friendly Society (Mrs. H. Rushworth).

FEMALE-VOICE CHOIRS (Country and Village). (6 entries.)

1st. Rushen (Mr. Arthur Cregeen).

OPEN CLASS.

"Sierran Lullaby" (Trevalsa); and "To a skylark"

H. Lloyd).

Peel Choral Society (Mr. P. C. Moore).

Douglas Teachers' Choir (Miss M. L. Wood).

MALE-VOICE CHOIRS (Country).

ist. Laxey (Mr. Noah Moore).

OPEN CLASS.

One entry, Peel Choral Society (Mr. P. C. Moore).

CMURCH AND CHAPEL CHOIRS (Country).

ist. Abbey Claurch, Ballasalla (Mr. G. Bates).

SMALLER COUNTRY DISTRICTS.

ist. Foxdale Wesleyan (Mr. W. E. Callister).

OPEN CLASS.

1st. Loch Parade P.M. (Mr. J. E. Kelly). 2nd. Finch Hill Congregational (Mr. Noah Moore).

VILLAGE CHOIRS.

Tests: (a) "Daylight is fading" (Henry Leslie); and (b) Madrigal, "Matona, lovely maiden" (Lassus).
2nd. Laxey (Mr. Noah Moore).
18t. Rushen (Mr. A. Cregeen).
Foxdale (Mr. W. E. Callister).
Kirk Michael (Mr. J. H. Kelly).
Crosby (Mr. W. A. Craine).

CHORAL SOCIETIES (40 voices)

Tests: (a) Part-song, "The shadow of life" (W, G. Alcock); and (b) Madrigal, "When flow'ry meadows" (Palestrina).

and, Peel Choral Society (Mr. P. C. Moore).

1st. Douglas Choral Society (Mr. J. D. Looney).

Douglas Secondary School Senior Choir (Miss Wood).

Crosby and District Choral Society (Mr. W. A. Craine).

Castletown Choral Society (Mr. W. H. Cubbon).

Laxey Choral Society (Mr. N. Moore).

CHORAL SOCIETIES (60 voices).

Tests: (a) Cantata, "The Revenge" (C. V. Stanford); and (b) part-song, "The Phynodderee "(Haydn Wood), Ramsey Choral Society (Mrs. J. J. Corlett), Douglas Philharmonic Society (holders of the shield) (Mr. T. P. Fargher), Ist. Douglas Orpheus Choral Society (Mr. J. E. Kelley).

CHORAL SIGHT-SINGING (female-voice, 3-part). (5 entries.)

1st. Douglas Teachers.

FOUR-PART CHORAL SIGHT-TEST (mixed voices). Peel Choral Society.

and. Finch Hill Congregational.

NAVAL AND MILITARY MUSICAL UNION, CHATHAM.

March 17

The Chatham and Sheerness branch of the Naval and Military Musical Union had their first competition in the Royal Naval Barracks Canteen. "Sweet and low" (Barnly) and "The soldier's dream" (Thomas Campbell) (unison) were the tests. The adjudicator was Mr. Orton Bradley. In addition to the competition there were also several items sung by the glee clubs, and altogether there was a very long, varied, and popular programme, which was evidently much appreciated by all present. The choruses were printed on slips for the audience, and the way in which "Heart of oak" and "Rule, Britannia" were taken up testified to the advantage of this plan The competition was won by the 2nd South Wales Borderers. The Boy Artificer Glee Club (H.M.S. "Tenedos") and the R.E. Concert Club were the other competing choirs. There were about 1,000 present mostly bluejackets.

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HEXHAM (TYNEDALE). March 18 and 19.

The annual competitions took place with excellent usical results. The first day was devoted to children's lasses. Mr. Sydney H. Nicholson, who adjudicated musical results. made the following awards:

SIGHT-SINGING (Staff).

1st. Broomhaugh.

SIGHT-SINGING (Sol-fa).

Blaydon Secondary School.

SMALL SCHOOL CHOIRS.

Tests: "The blacksmith" (Brahms); and "A Lullaby" (Roeekel).

1st. Ovingham (Mr. J. W. Rhodes).

2nd. Broombaugh (Mr. A. Dinnin).

3rd. Wall (Miss E. A. Laing).

Hedley-on-the-Hill.

Wark

Wark.

Bagraw.

SCHOOL CHOIRS (Challenge Shield class).

Tests: "A rover shanty" (Stanford); and "Wi hisper" (Whitaker). st. Blaydon Secondary (Miss E. A. Spikes). Hexham Pupil Teachers' Centre (Mr. T. W. Ritson). rover shanty" (Stanford); and "Winds gently

SMALL JUNIOR CHOIRS. Tests: "Come, pretty little ladybird" (Schumann); and "Will o' the wisp" (Facer). 1st. Ovingham (Mrs. C. F. Thorpe). Wark.

Hedley-on-the-Hill.

JUNIOR CHOIRS (Open).

One entry, Blaydon Secondary.

SUNDAY SCHOOL CHOIRS.

Test: "The Lord is my Shepherd" (Smart). it. Corbridge Church (Miss Lonsdale). Hexham Abbey.

Ovingham Church. Whitneld Church

In the action-song competition, for which Percy Jackson's "Sneezing song" was the prescribed test, Wall Street were successful. The children's day closed with a distribution and a concert, at which Mr. Nicholson's cantata, "The Luck of Edenhall," was performed under the composer's direction.

TOLMER'S INSTITUTE (LONDON). March 21.

The twentieth annual Eisteddfod in connection with the Tolmer's Guild, was held in the Institute, Drummond Street, London, N.W., on Monday evening, March 21, under the presidency of Capt. The Hon. Fitzroy Hemphill. A large number of competitors took part, and owing to the exceptional talent displayed, the adjudicators had some difficulty in awarding the prizes.

The musical adjudicators were Mr. Ernest Newton, Mr. Arthur Bayliss (of the Polytechnic School), and Mr. Harry B. Jupp. Mr. F. S. E. Appleby was the

accompanist. The prizes were awarded as follows :-

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Test: "Love's Echo" (E. Newton).
Soprano.—Miss Ray Blake.
Test: "When the tide comes in" (Barnby).
Contralto.—Miss Ethel Jenner.
Test: "Ailsa mine" (E. Newton).
Tenor.—Mr. Harvey Seale.
Test: "Rolling down to Rio" (Edward German).
Bass.—Mr. Herbert Russell and Mr. Stephen Pulford tied.

Violin solo test, "Benedictus" (A. C. Mackenzie), was played exceedingly well by the majority of the competitors, Miss Hilda Dodd gaining the prize.

Junior pianoforte: Master Henry Wilkes. Senior pianoforte: Mr. F. R. Pratt.

A large audience followed the proceedings with great terest. There were 110 entries. The interest.

Reports of other Competitions will be found in THE SCHOOL MUSIC REVIEW Edition of "THE RECORD."

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Boys.—Desmene Road, Douglas (Mr. Noah Moore). Girls.—Derby Road Senior, Peel (Mr. P. C. Moore). Mixed.—Derby Road Senior, Peel (Mr. P. C. Moore).

JUNIOR CHOIRS (age under 18).

Test: Two-part song, "The old green lane" (G. Rathbone).
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Crosby (Mr. W. A. Craine).

CHORAL SOCIETIES (40 voices)

Tests: (a) Part-song, "The shadow of life" (W, G. Alcock); and (b) Madrigal, "When flow'ry meadows" (Palestrina).

and, Peel Choral Society (Mr. P. C. Moore).

1st. Douglas Choral Society (Mr. J. D. Looney).

Douglas Secondary School Senior Choir (Miss Wood).

Crosby and District Choral Society (Mr. W. A. Craine).

Castletown Choral Society (Mr. W. H. Cubbon).

Laxey Choral Society (Mr. N. Moore).

CHORAL SOCIETIES (60 voices).

Tests: (a) Cantata, "The Revenge" (C. V. Stanford); and (b) part-song, "The Phynodderee "(Haydn Wood), Ramsey Choral Society (Mrs. J. J. Corlett), Douglas Philharmonic Society (holders of the shield) (Mr. T. P. Fargher), Ist. Douglas Orpheus Choral Society (Mr. J. E. Kelley).

CHORAL SIGHT-SINGING (female-voice, 3-part). (5 entries.)

1st. Douglas Teachers.

FOUR-PART CHORAL SIGHT-TEST (mixed voices). Peel Choral Society.

and. Finch Hill Congregational.

NAVAL AND MILITARY MUSICAL UNION, CHATHAM.

March 17

The Chatham and Sheerness branch of the Naval and Military Musical Union had their first competition in the Royal Naval Barracks Canteen. "Sweet and low" (Barnly) and "The soldier's dream" (Thomas Campbell) (unison) were the tests. The adjudicator was Mr. Orton Bradley. In addition to the competition there were also several items sung by the glee clubs, and altogether there was a very long, varied, and popular programme, which was evidently much appreciated by all present. The choruses were printed on slips for the audience, and the way in which "Heart of oak" and "Rule, Britannia" were taken up testified to the advantage of this plan The competition was won by the 2nd South Wales Borderers. The Boy Artificer Glee Club (H.M.S. "Tenedos") and the R.E. Concert Club were the other competing choirs. There were about 1,000 present mostly bluejackets.

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HEXHAM (TYNEDALE). March 18 and 19.

The annual competitions took place with excellent usical results. The first day was devoted to children's lasses. Mr. Sydney H. Nicholson, who adjudicated musical results. made the following awards:

SIGHT-SINGING (Staff).

1st. Broomhaugh.

SIGHT-SINGING (Sol-fa).

Blaydon Secondary School.

SMALL SCHOOL CHOIRS.

Tests: "The blacksmith" (Brahms); and "A Lullaby" (Roeekel).

1st. Ovingham (Mr. J. W. Rhodes).

2nd. Broombaugh (Mr. A. Dinnin).

3rd. Wall (Miss E. A. Laing).

Hedley-on-the-Hill.

Wark

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Bagraw.

SCHOOL CHOIRS (Challenge Shield class).

Tests: "A rover shanty" (Stanford); and "Wi hisper" (Whitaker). st. Blaydon Secondary (Miss E. A. Spikes). Hexham Pupil Teachers' Centre (Mr. T. W. Ritson). rover shanty" (Stanford); and "Winds gently

SMALL JUNIOR CHOIRS. Tests: "Come, pretty little ladybird" (Schumann); and "Will o' the wisp" (Facer). 1st. Ovingham (Mrs. C. F. Thorpe). Wark.

Hedley-on-the-Hill.

JUNIOR CHOIRS (Open).

One entry, Blaydon Secondary.

SUNDAY SCHOOL CHOIRS.

Test: "The Lord is my Shepherd" (Smart). it. Corbridge Church (Miss Lonsdale). Hexham Abbey.

Ovingham Church. Whitneld Church

In the action-song competition, for which Percy Jackson's "Sneezing song" was the prescribed test, Wall Street were successful. The children's day closed with a distribution and a concert, at which Mr. Nicholson's cantata, "The Luck of Edenhall," was performed under the composer's direction.

TOLMER'S INSTITUTE (LONDON). March 21.

The twentieth annual Eisteddfod in connection with the Tolmer's Guild, was held in the Institute, Drummond Street, London, N.W., on Monday evening, March 21, under the presidency of Capt. The Hon. Fitzroy Hemphill. A large number of competitors took part, and owing to the exceptional talent displayed, the adjudicators had some difficulty in awarding the prizes.

The musical adjudicators were Mr. Ernest Newton, Mr. Arthur Bayliss (of the Polytechnic School), and Mr. Harry B. Jupp. Mr. F. S. E. Appleby was the

accompanist. The prizes were awarded as follows :-

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Test: "Love's Echo" (E. Newton).
Soprano.—Miss Ray Blake.
Test: "When the tide comes in" (Barnby).
Contralto.—Miss Ethel Jenner.
Test: "Ailsa mine" (E. Newton).
Tenor.—Mr. Harvey Seale.
Test: "Rolling down to Rio" (Edward German).
Bass.—Mr. Herbert Russell and Mr. Stephen Pulford tied.

Violin solo test, "Benedictus" (A. C. Mackenzie), was played exceedingly well by the majority of the competitors, Miss Hilda Dodd gaining the prize.

Junior pianoforte: Master Henry Wilkes. Senior pianoforte: Mr. F. R. Pratt.

A large audience followed the proceedings with great terest. There were 110 entries. The interest.

Reports of other Competitions will be found in THE SCHOOL MUSIC REVIEW Edition of "THE RECORD."

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ABERDEEN.

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We are glad to hear that the entries for this year's festival are so numerous that it has been found necessary to apportion an additional day for the work. The festival will therefore cover three days. Professor Terry (the honorary secretary) and his committee are heartily to be congratulated on the very satisfactory result of their labours. The entries are about double the number of last year. Thirty-five adult choirs, eleven school choirs, two working-girls' choirs, four string orchestras, and two mixed orchestras will compete. Dr. McNaught will adjudicate. At the Church Choir Festival service thirty-three choirs will be represented, and a special combined chorus will give "The Messiah" under Dr. Coward.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The above Association will hold its sixth annual conference at Messrs. Broadwood's, Conduit Street, on July 14, at 10.45 a.m.; Lady Mary Trefusis will take the chair. The following papers will be read (morning session): "Choral Training," Mr. R. W. Wilson (Manchester); "Expression," Mr. Walter Ford; and "The Compatition of Church Choire," the Park The Competition of Church Choirs," the Rev. A. Commeline.

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held on July 13, at 11.0 a.m.

Anyone can join the Association on payment of two and sixpence per annum. Membership entitles to admission to the conference. The hon. secs. are Miss Wakefield and Dr. W. G. McNaught. All communications should be addressed to the acting secretary, Miss E. Maddock, 22, Addison Court Gardens, London, W.

OAKHAM.

March 10.

These competitions, which were suspended last year, were revived with good results. They are open to the county of Rutland. Mr. Harry Evans adjudicated, and awarded first positions to the following choirs:

SCHOOL CHOIRS.
(Two entries in each class.)

Two-part song.—Langham (Mr. McClelland).
Unison song.—Wing (Mr. Ferguson).
Unison song.—Hambleton (Mr. Riggall).
Sight-singing.—Empingham (Mr. Forsyth) and Wing (Mr.

ADULT CHOIRS

Anthem (5 entries).—Oakham (Mr. Nicholson).
Anthem (village choirs, 8 entries).—Preston (Miss Codrington).
Male-voice (4 entries).—Manton and Exton (Mr. G. S. Penny).
Female-voice (11 entries).—Wing (Mrs. Neill).
Chorus (15 entries).—Oakham (Mr. Nicholson).
Madrigal (5 entries).—Uppingham (Miss Clarke).
Part-song (7 entries).—Preston (Miss Codrington).
Sibt-siongra, Upping-them. Sight-singing.—Uppingham.

The Hon. Mrs. Charles Fitzwilliam, of Barnsdale, Oakham, is the chief promoter.

STAMFORD HILL.

The seventh annual Eisteddfod, held by the Young People's Guild of Stamford Hill Congregational Church passed off successfully at the Lecture Hall, Portland Avenue. In the one choral event, Sullivan's "Hymn of the Homeland" and German's "Who is Sylvia" were the tests. Three choirs entered:

Queen's Road (Mr. Walter Penn).

1st. The Guild Choir (Mr. James Burch).

The Northolme Choir (Mr. Charles W. Jones).

There were also solo singing and instrumental compe-Large audiences attended. Dr. McNaught

BOURNE (SOUTH KESTEVEN).

April 5, 6.

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Test: "O lovely May" (German).
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Boys.

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School choira (larger schools, 7 entries).—Brotherton Provided

School choirs (three-part song, 9 entries).—Rothwell National. Action song.—Ossett Southdale School. Friendly Societies, &c.—Pontefract G. F. S.

Female-voice choirs.— { Monk Fryston. Badsworth. Madrigal singing (5 entries).—Darrington.
Church choirs.—Wentbridge.
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Soprano and tenor duet.—Miss Florence Reeve and Mr. Edgar R.

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Contralto.—Miss D. Misson.
Bass.—Mr. W. Barrand.
Chanting and hymns.—Cudworth, St. John's Church Choir.
Anthem.—Cudworth, St. John's Church Choir.
Choral sight-reading and chief choral contest (1 entry).—Brotherton.

Female-voice choirs not only mustered in force, but sang exceedingly well, the lowest marks awarded being 80 per cent. of the maximum:

rst. Pontefract Ladies'.
and. Pontefract Girls' Evening Home.
3rd. Ladies' Madrigal Club.
Monk Fryston.

Featherstone and Purston.

Dr. Walford Davies was the adjudicator.

LEIGH (LANCS). April 9.

The twelfth annual festival was a great success. There was a record number of competitors-22 choirs and over 170 individuals. The principal awards were as

Test: "The heavens are telling." (Haydn).
Oldham Glee and Madrigal.
Bolton Co-operative.
Ashton-in-Makerfield Musical Society.
Ashton-in-Makerfield Welsh Wesleyan.

Prescot and District.

1st. Hope Vocal Union, Denton (Mr. J. Hardy).

185. Hope Vocal Union, Denton (Mr. J. Hardy).

LARGE MALE-VOICE CHOIRS.

Test: "The Son of God" (Jenkins).

Wigan Harmonic.
Hope Vocal Union, Denton.

184. Warrington (Mr. W. S. Nesbitt).

SMALE MALE-VOICE CHOIRS.

Test: "The martyrs of the arena" (de Rillé). 12 entries.

185. Denton (Mr. J. Hardy) and Hindley Co-operative (Mr. Layland).
Children's choir (r. entry).—Lowton Common Methodist. Test:
"Go, Springtime, go" (Dr. Lloyd).

RETFORD (NORTH NOTTS). April 12, 13, 14.

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As this festival appeals to a somewhat limited area is can hardly be expected to expand indefinitely, and it can can narry be expected to expand internationally and it can be accounted satisfactory that the entries of this year equalled those of the year before last. Under the able management of Mrs. Peake and the admirable platform generalship of Mr. Bruce Webster, the competitions passed off with success. Mr. Harry Evans and Mr. W. McNaught, jun., were the adjudicators.

The winners in solo competitions were Misses Brook

and Parker (junior duet), Miss Spencer and Mr. Hewerdine (soprano and tenor duet), Miss K. Stone (soprano), Mrs. Charles Marris (alto), Mr. Scaif (tenor), Mr. B. Titterington (bass), and Mr. R. G. Bradshaw's mixed-voice and male-voice quartets.

In the school choir competitions, prizes were awarded to Grove (Miss Staniland) and East Markham (Mr. W. Powell) in elementary classes; Retford Wesleysen Girls (Mr. J. Smith) and Worksop Abbey Boys (Mr. T. Pickford) in voice-production classes; Harworth (Mr. H. Stamp), East Markham and Ret rd Wesleyan, for sight-reading. The entries and results in the chief class, for which the test-piece was "The dewdrop's folly" (Myles B. Foster), were as follows:

Worksop Abbey (Mr. T. Pickford),
2nd. Retford National (Miss Lugg).
Retford Weslevan (Mr. J. Smith),
1st. Retford Pupil Teachers (Mr. T. Hercy Denman).
Retford Gris' C. S. (Miss Durnford),
Worksop St. John's (Mr. L. Waller).
Retford Grammar School (Mr. H. C. Andrews).
Tuxford Choristers (Mr. G. H. Ellis),
Retford High School (Miss E. M. Webb).
Retford Congregational (Mr. G. White).

The second day was devoted to competitions for village choirs. Prizes were won by Gringley (sight-reading), Rampton (female-voice choirs), Ranskill (male-voice choirs), Ranskill (male-voice choirs), Rampton Wesleyan (mixed-voice church choirs), Babworth (church choirs of boys and men), Ranskill (choral societies not previously successful), and a quartet party (mixed-voice) from Bawtry. In the chief village choral contest, the entries and awards were as follows:

Tests: (a) Madrigal, "Hard by a fountain" (Waelrant); (b) "The Fountain" (Rheinberger); and (c) "Sir Knight" (Macirone).

Bawtry (Mr. J. Smith).

2nd. Edwinstowe (Mr. H. Minchin).

Gringley (Mr. G. H. Ellis).

Grove and Headon (Mr. H. C. Andrews),

Leverton (Mr. G. H. Ellis).

184. Rampton (Mr. H. C. Andrews).

Ranskill (Mr. G. H. Ellis).

Tuxford Choir (Mr. G. H. Ellis).

In the open choral classes the prize-winners were Retford Wesleyan (sight-reading), Retford Congregational (anthem), Retford Amateur Musical Society (female-voice choirs), and Mr. Andrew's Chorus (male-voice choirs). Dvorák's "Slavonic cradle song," Sir Julius Benedict's "Hunting song," and "O the pleasure of the plains," from "Acis and Galatea," formed an admirable test for the chief mixed-voice class. Retford Amateur Musical Society (Mr. J. Smith) was first, Retford and Rampton Choral Societies (Mr. Andrews) second and third. The competition for amateur orchestras drew two entries— Doncaster (Mr. C. Reasbeck) and Retford (Mr. Frederick Dawson); the former, who showed surprising efficiency, was successful. A Doncaster party were unchallenged in a string quartet competition.

Three concerts were given, in which combined choirs ok part. The prizes were distributed at the end of the took part. village day by the Duchess of Portland.

BATH (MID-SOMERSET). April 12, 13, 14.

The organizers of this competition aim at serving the needs of its district with completeness by visiting different towns within the area. Last year the festival was held with success at Frome; this year Bath was chosen, and with equally satisfactory results.

A gratifying feature was the ready support given to the children's competitions. Large entries were received in Mr. Wilfrid Jones and Mr. G. W. Hughes adjudicated. all the classes for school and other junior choirs,

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Oldham Glee and Madrigal.
Bolton Co-operative.
Ashton-in-Makerfield Musical Society.
Ashton-in-Makerfield Welsh Wesleyan.

Prescot and District.

1st. Hope Vocal Union, Denton (Mr. J. Hardy).

185. Hope Vocal Union, Denton (Mr. J. Hardy).

LARGE MALE-VOICE CHOIRS.

Test: "The Son of God" (Jenkins).

Wigan Harmonic.
Hope Vocal Union, Denton.

184. Warrington (Mr. W. S. Nesbitt).

SMALE MALE-VOICE CHOIRS.

Test: "The martyrs of the arena" (de Rillé). 12 entries.

185. Denton (Mr. J. Hardy) and Hindley Co-operative (Mr. Layland).
Children's choir (r. entry).—Lowton Common Methodist. Test:
"Go, Springtime, go" (Dr. Lloyd).

RETFORD (NORTH NOTTS). April 12, 13, 14.

the

As this festival appeals to a somewhat limited area is can hardly be expected to expand indefinitely, and it can can narry be expected to expand internationally and it can be accounted satisfactory that the entries of this year equalled those of the year before last. Under the able management of Mrs. Peake and the admirable platform generalship of Mr. Bruce Webster, the competitions passed off with success. Mr. Harry Evans and Mr. W. McNaught, jun., were the adjudicators.

The winners in solo competitions were Misses Brook

and Parker (junior duet), Miss Spencer and Mr. Hewerdine (soprano and tenor duet), Miss K. Stone (soprano), Mrs. Charles Marris (alto), Mr. Scaif (tenor), Mr. B. Titterington (bass), and Mr. R. G. Bradshaw's mixed-voice and male-voice quartets.

In the school choir competitions, prizes were awarded to Grove (Miss Staniland) and East Markham (Mr. W. Powell) in elementary classes; Retford Wesleysen Girls (Mr. J. Smith) and Worksop Abbey Boys (Mr. T. Pickford) in voice-production classes; Harworth (Mr. H. Stamp), East Markham and Ret rd Wesleyan, for sight-reading. The entries and results in the chief class, for which the test-piece was "The dewdrop's folly" (Myles B. Foster), were as follows:

Worksop Abbey (Mr. T. Pickford),
2nd. Retford National (Miss Lugg).
Retford Weslevan (Mr. J. Smith),
1st. Retford Pupil Teachers (Mr. T. Hercy Denman).
Retford Gris' C. S. (Miss Durnford),
Worksop St. John's (Mr. L. Waller).
Retford Grammar School (Mr. H. C. Andrews).
Tuxford Choristers (Mr. G. H. Ellis),
Retford High School (Miss E. M. Webb).
Retford Congregational (Mr. G. White).

The second day was devoted to competitions for village choirs. Prizes were won by Gringley (sight-reading), Rampton (female-voice choirs), Ranskill (male-voice choirs), Ranskill (male-voice choirs), Rampton Wesleyan (mixed-voice church choirs), Babworth (church choirs of boys and men), Ranskill (choral societies not previously successful), and a quartet party (mixed-voice) from Bawtry. In the chief village choral contest, the entries and awards were as follows:

Tests: (a) Madrigal, "Hard by a fountain" (Waelrant); (b) "The Fountain" (Rheinberger); and (c) "Sir Knight" (Macirone).

Bawtry (Mr. J. Smith).

2nd. Edwinstowe (Mr. H. Minchin).

Gringley (Mr. G. H. Ellis).

Grove and Headon (Mr. H. C. Andrews),

Leverton (Mr. G. H. Ellis).

184. Rampton (Mr. H. C. Andrews).

Ranskill (Mr. G. H. Ellis).

Tuxford Choir (Mr. G. H. Ellis).

In the open choral classes the prize-winners were Retford Wesleyan (sight-reading), Retford Congregational (anthem), Retford Amateur Musical Society (female-voice choirs), and Mr. Andrew's Chorus (male-voice choirs). Dvorák's "Slavonic cradle song," Sir Julius Benedict's "Hunting song," and "O the pleasure of the plains," from "Acis and Galatea," formed an admirable test for the chief mixed-voice class. Retford Amateur Musical Society (Mr. J. Smith) was first, Retford and Rampton Choral Societies (Mr. Andrews) second and third. The competition for amateur orchestras drew two entries— Doncaster (Mr. C. Reasbeck) and Retford (Mr. Frederick Dawson); the former, who showed surprising efficiency, was successful. A Doncaster party were unchallenged in a string quartet competition.

Three concerts were given, in which combined choirs ok part. The prizes were distributed at the end of the took part. village day by the Duchess of Portland.

BATH (MID-SOMERSET). April 12, 13, 14.

The organizers of this competition aim at serving the needs of its district with completeness by visiting different towns within the area. Last year the festival was held with success at Frome; this year Bath was chosen, and with equally satisfactory results.

A gratifying feature was the ready support given to the children's competitions. Large entries were received in Mr. Wilfrid Jones and Mr. G. W. Hughes adjudicated. all the classes for school and other junior choirs,

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Weymouth House Boys', Bath.
Christ Church Girls', Frome.
Girls' C.S., Frome.
Church of England Girls', Radstock.
St. John the Baptist Girls', Frome.
Widcombe Boys.'
Weymouth House Girls', Bath.
2d. Church of England Boys', Bathwick.
Church of England Boys', Portishead.
Mr. Davis's Boys' Choir.
Clutton C.S.
1d. Church of England Boys', Frome.

The competition for children's choirs that had not won a prize in the previous years brought ten entries. The test was " In Mary's garden" (E. M. Boyce).

Widcombe Boys'.
Church of England Girls', Bathwick.
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Somerset Industrial.
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Weymouth House Girls', Bath.
Christ Church Girls', Frome.
British School, Oakhill.
Clutton C.S.

In the elementary school choir contests, Church of England Girls', Bathwick, Church of England Boys', Frome, and Clutton C.S. were successful. Prizes for sight-singing were taken by Church of England Boys', Frome, and Somerset Industrial (Staff); Clutton C.S. and Church of England Girls', Radstock (Sol-fa). There were also competitions for small elementary schools, won by Pilton, and for non-elementary schools one entry, Duke Street, Bath; and contests in singing games, won by Pilton and East Harptree.

The combined children's choirs sang under the direction of Mr. Clive Carey at the first concert. The solo competitions resulted as follows:

Pianoforte solo.—Miss Imogen Hawkins.
Soprano solo.—Miss Goodrich.
Contralto solo.—Miss Wheeler.
Bass solo.—Rev. R. W. Flex.
Sight-reading.—Mr. W. Stickland.
Mixed-voice quartet.—Rev. G. H. Hooper's Quartet.
Male-voice quartet.—Mr. Odey's Party.

The senior choral competitions were much sub-divided, and except in the male-voice sections well supported. In the chief contest for village choirs the tests were: "Upon my lap my soveraigne sits" (Martin Peerson) and "Shall we go dance" (Stanford). Five choirs sang:

Chewton Mendip and District. Clutton and District.

2nd. Ashwick Choral Society.
Harptree Choral Society.

1st. Nunney Delamere Choir.

In the competition for small villages the prize was divided between Lullington and Horsington. tition for choirs that had not been successful in the two previous years attracted four entries, in spite of the difficulty of the test, which was "Young Herchard" (Boughton):

Madbury Choral Society.
 Lullington Choral Society.
 Nunney Delamere Choir.
 Coleford Choral Society.
 Horsington Choral Society.

Other prize-winners were: Midsomer Norton (for madrigal singing); Wadbury and Clutton district (equal in the chief Ladies' Choir contest); and Radstock, who were victorious over the Orpheus Glee Society in the chief male voice species contest. The tests in the chief male-voice choir contest. The tests in this event were: "The linden blossom" (Moellendorff) and "The riders' song " (Cornelius).

THE CHIEF CHORAL COMPETITION.

Tests: "Evening has lost her throne" (Bantock); and "To daffodils" (Roger Quilter).

Ashwick.

2nd. Shepton Mallet.
Chewton Mendip and District.

1st. Midsomer Norton.
Harptree.

The festival came to an end with a grand concert, for which the services of the Pump-room Orchestra, under Mr. Max Heymann, were engaged. Some of the winning Mr. Max Heymann, were engaged. Some of the winning choirs sang their test-pieces, and various groups of combined choirs sang: Tchaikovsky's "Hymn to the Trinity," Mendelssohn's "42nd Fsalm," Brahms's "The death of Trenar," Elgar's "Land of hope and glory," and Bridge's "Bold Turpin," under the direction of Dr. McNaught and Mr. Clive Carey. Tchaikovsky's B flat minor Pianoforte Concerto was played with great skill by Mrs. Knatchbull (Dora Bright).

ASHBOURNE (DOVE AND CHURNET VALLEY). April 12.

At this year's competitions there was a satisfactory entry list, and very few instances of a choir failing to put in an appearance. Denstone and Langley House, Ashbourne, were successful in classes for small and large schools respectively; the former class included action-songs. Three competitions for church and chapel choirs were organized, and resulted in prizes being won by Mayfield, Ashbourne Zion Chapel, and (for sight-reading) Denstone. Excester were the best of five choral societies that were tested in sight-reading. Rocester II. were the best of ten competing quartet parties. No less than eleven female-voice choirs sang Hatton's "The water lily," the first three places being assigned to Mayfield, Ellastone and Ashbourne Cecilia. The Mayfield Malevoice Choir were best and Denstone second-best in singing Dr. Walford Davies's "Hymn before action." One of the most remarkable performances was that of the Denstone children in an action song, "Dancing leaves," under Mrs. Wrothesley. It was most charmingly sung and acted. A full description of the actions is given in this month's School Music Review. The two competitions for mixed-voice choirs resulted as follows:

CHOIRS OF LESS THAN FORTY VOICES.

Test: "Thy voice, O harmony' (Webbe). and. Checkley. Clifton. Sudbury.

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(Challenge Cup Compet Test: "Song of the silent land" (West). 1st. Rocester. 2nd. Mayfield. Cheadle. Tean.

Mr. T. Tertius Noble and Dr. McNaught adjudicated,

working separately in different halls.

Lady Duncombe, of Calwich Abbey, is one of the most enthusiastic promoters of this enterprise. It was fortunate that it was possible to secure Denstone College. Large audiences crowded the two halls all day.

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It is much to be regretted that the children's competitions, which had to be left out of last year's competitions, which had to be left out of last year's festival owing to an epidemic, are now permanently abandoned owing to an action on the part of the Education Committee. The adult competitions were carried out successfully with Dr. Walford Davies as adjudicator. Aldershot G.F.S. (Miss Renison), Kingsley Female-voice and Male-voice Choirs, Farnborough Male-voice Choir, and Tilford Choral Society (Mr. G. W. T. Lonsdale) were successful in different classes. Four choirs—Farnham, Alton, Crondall and Farnborough—entered for the chief choral competition, for which the tests were "He that shall endure" (Mendelssohn) and a tests were "He that shall endure" (Mendelssohn) and a part-song, "A song for the seasons" (Smart). Alton were the winners, and a special prize was given to Farnborough for their singing of the part-song, which was the best performance in the competition. Prizes for sight-singing were taken by Tilford, Farnham and Alton. A contest between the Farnham Orchestral (Mr. Morton Latham) and Instrumental (Mr. Percy R. Rowe) Societies resulted in a tie.

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ILKLEY (WHARFEDALE).

April 14, 15, 16.

This festival, though inaugurated as recently as 1907, has attained such dimensions that it can boast an entry list of over 1,000, a fact which speaks well for the musical vitality of the district and for the ability of the organizers of the competition. The adjudicator was Dr. Somervell, who made his awards in the chief events as follows:

LOCAL COMPETITIONS

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Pianoforte solos.—Miss Marcia Mowat, Miss Margaret Akeroyd.

Violin solo.—Miss Caroline Ainger.
Girls' solo singing.—Miss Doris Kershaw.
Boys' solo singing.—Howard Crawshaw.
Children's solo sight-reading.—Marjorie Swales.
Soprano solo.—Miss May Town.
Contraite solo.—Miss Alice Barrett.
Tenor solo.—Mr. Soseph Stoddard.
Bass solo.—Mr. Harold Brearley.
Girls' clubs.—Illeley, St. Margaret's Hall (Mr. A. T. Akeroyd).
Only one entry was received in each of the classes for elementary school choirs—Grassington Church School (small villages) and Ilkley National Girls' (larger villages).

OPEN COMPETITIONS.

Boys' solo.—George Jowett.
Pianoforte solo.—Miss Ida Bellerby.
Soprano solo.—Mrs. Rowland White.
Bartione solo.—Mr. Arthur Burnell.
Bass solo.—Mr. Herbert Lord.
Mixed-volce quartet.—Brighouse Excelsior.
Church and Chapel choirs.—Bingley P.M. (Mr. W. Robertson).

CHORAL SOCIETIES (village).
"Valentine's song" (Stanford) and "Song of the pedlar" Willian

Williams). Ilkley St. Cecilia (Mr. A. T. Akeroyd). Pool Choral Union (Mr. E. A. Midgley), Burley-in-Wharfedale (Mr. F. J. P. Drake).

FEMALE-VOICE CHOIRS.

Tests: "Lullaby" (Cyril Rootham) and "The Spanish gipsy girl" (Lassen). and. Burley Choral Society.

MALE-VOICE CHOIRS.

Tests: "Bright through the window" (Max Reger) and "The swelle" (Elgar).

tt. Nelson Arian Glee Union (Mr. Lawson Berry).

d. Todmorden (Mr. Harold Lees).

Ilkley Orpheus (Mr. E. A. Earnshaw).

MIXED-VOICE CHOIRS.

Tests: "When flowery meadows" (Palestrina) and "A ballad"

Tests: "When howery house."
(Theo. Wendt).
1st. Ilkley St. Cecilia (Mr. A. T. Akeroyd).
2nd. Thornton Vocal Union (Mr. W. Lloyd Ashton).
Burley-in-Wharfedale (Mr. F. J. P. Drake).

MORPETH (WANSBECK). April 15, 16.

These competitions maintained their popularity, and the singing, especially in the senior events, drew forth the highest praise from the adjudicator, Mr. Harry Evans.

Five choirs sang in the competition for small schools, Rothbury (Mr. Johnson) being winners. In the class for large schools Morpeth Corporation Girls' (Miss Foster) were successful. A challenge cup for choirs of singers under sixteen years of age, not necessarily from schools, was won by Pegswood (Mr. F. Alvey) by a small margin over Hartburn and Netherwitton. In sight-singing was won by regswood (Mr. P. Arey) by a small margin over Hartburn and Netherwitton. In sight-singing Bedlington School (Mr. J. Moralee) were winners in the Sol-fa division; in the Staff division there were no entries. Out of five action-songs that of Morpeth Corporation Girls' was the best. The children's day terminated with a performance by combined choirs of "The Golden Vanity" and Myles B. Foster's "To sea," under the direction of Mr. Harry Evans.

In the senior competitions Netherwitton (Lt.-Col. Orde) and Bedlington Station P.M. (Mr. J. Moralee) were successful among the church choirs. One "novice" village choir—Belsay (Mrs. Hugh Middleton)—entered in a special class for such bodies, and one "small malevoice choir "-Felton (Mr. Phillips)-came forward. the other class for village choral societies, in which the test was "The maiden of the Fleur-de-lys," the entries

and results were as follows:

Longframlington. and. Netterwitton. Belsay.

For female-voice choirs the test was " Pealing chimes" (Balfe), and Netherwitton were victorious. In a compe-tition for choral societies from large villages in the district, the tests were : "Gather ye rosebuds" (Rathbone) and "Diaphenia" (Stanford). Entries and results:

Bedlington Co-operative. 2nd. Netherwitton.

Broomhill Co-operative.
1st. Felton.

Longframlington.

Two "large male-voice choirs" came forward to sing Two "large male-voice choirs" came forward to sing Bantock's "Boot and saddle" and Sullivan's "The long day closes"; Morpeth Y.M.C.A. (Mr. Arthur Platts) were successful over Ashington Harmonic (Mr. J. R. Liddell). Morpeth Philharmonic (Mr. Platts) were unchallenged in the open class for choral societies; the tests were: "Sweet honey-sucking bees" (Wilbye) and "Music when soft voices die" (Parry). At the end of the proceedings all the choirs combined to sing Schubert's "God seye the King." under the baton of Mr. Evans "God save the King," under the baton of Mr. Evans.

T

GIRLS' CLUBS.

April 16.

The twenty-third annual singing competition of the London Working Girls' Club Union was held with success in the City of London Schools. Each competing choir was made to undergo a sight-test in addition to singing the prescribed piece. The entries in the two classes and the marks obtained by the first three choirs are given below. The maximum marks obtainable were (a) for the test-piece, 80; (b) for the sight-singing, 40.

CLASS I. (Senior).

Tests: "Hail, Judæa, happy land" (Handel); and "Come, sisters, come" (Mackenzie).

of which the second was chosen by the adjudicator for competition. Marks (a) (b) Total.

71 35 106 ard (equal) Marylebone (Miss Ryan) ... Mayfair (Mr. Deane). 3rd (equal) West Central (Mr. Harvey Grace) 63 35 98 CLASS II. (Junior).

Test: "Forth to the meadows" (Schubert).

Marks (a) (b) Total. Chelsea (Mise Fry). St. Ursula (Mr. W. Deane). 2nd. Lyndhurst Hall (Miss N. Barnard) Tower Hill (Miss Fry). 20 37 107 Tower Hill (Miss Fry).
Utopian (Miss Ryan).
3rd. Onward (Mr. S. Filmer Rook)
St. Catherine's, Battersea (Mr. Coxeter).
1st. Walworth (Miss Ryan)
Beatrice (Miss Williams). 66 35 ..

22 38

The combined choirs in Class I. sang their two test-pieces under the direction of Dr. Huntley. Dr. McNaught was the adjudicator.

MANCHESTER. CLARION VOCAL UNION.

April 16.

The twelfth annual festival and choral contest of the Clarion Vocal Union was this year held for the fourth time in Manchester. The Union has now grown so large that it has become necessary to hold preliminary contests in the counties of Lancashire and Yorkshire, to reduce the number of competing choirs to six or seven.

The test was "Spring is cheery, winter is weary" following choirs belonging to the (Holbrooke). Clarion Vocal Union entered:

Halifax (Mr. R. Crowther).
Oldham (Mr. H. W. Chadderton).
Bradford (Mr. M. Conway).
3rd. Sheffield (Mr. G. Norman).
Burnley (Mr. F. Brunton).
1st. Newcastle (Mr. J. L. Ritchie).
2nd. Manchester (Mr. T. Corlett).

Dr. Thomas Keighley adjudicated. The festival terminated with a concert, in which the combined choirs took part.

ILKLEY (WHARFEDALE).

April 14, 15, 16.

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CHORAL SOCIETIES (village).
"Valentine's song" (Stanford) and "Song of the pedlar" Willian

Williams). Ilkley St. Cecilia (Mr. A. T. Akeroyd). Pool Choral Union (Mr. E. A. Midgley), Burley-in-Wharfedale (Mr. F. J. P. Drake).

FEMALE-VOICE CHOIRS.

Tests: "Lullaby" (Cyril Rootham) and "The Spanish gipsy girl" (Lassen). and. Burley Choral Society.

MALE-VOICE CHOIRS.

Tests: "Bright through the window" (Max Reger) and "The swelle" (Elgar).

tt. Nelson Arian Glee Union (Mr. Lawson Berry).

d. Todmorden (Mr. Harold Lees).

Ilkley Orpheus (Mr. E. A. Earnshaw).

MIXED-VOICE CHOIRS.

Tests: "When flowery meadows" (Palestrina) and "A ballad"

Tests: "When howery house."
(Theo. Wendt).
1st. Ilkley St. Cecilia (Mr. A. T. Akeroyd).
2nd. Thornton Vocal Union (Mr. W. Lloyd Ashton).
Burley-in-Wharfedale (Mr. F. J. P. Drake).

MORPETH (WANSBECK). April 15, 16.

These competitions maintained their popularity, and the singing, especially in the senior events, drew forth the highest praise from the adjudicator, Mr. Harry Evans.

Five choirs sang in the competition for small schools, Rothbury (Mr. Johnson) being winners. In the class for large schools Morpeth Corporation Girls' (Miss Foster) were successful. A challenge cup for choirs of singers under sixteen years of age, not necessarily from schools, was won by Pegswood (Mr. F. Alvey) by a small margin over Hartburn and Netherwitton. In sight-singing was won by regswood (Mr. P. Arey) by a small margin over Hartburn and Netherwitton. In sight-singing Bedlington School (Mr. J. Moralee) were winners in the Sol-fa division; in the Staff division there were no entries. Out of five action-songs that of Morpeth Corporation Girls' was the best. The children's day terminated with a performance by combined choirs of "The Golden Vanity" and Myles B. Foster's "To sea," under the direction of Mr. Harry Evans.

In the senior competitions Netherwitton (Lt.-Col. Orde) and Bedlington Station P.M. (Mr. J. Moralee) were successful among the church choirs. One "novice" village choir—Belsay (Mrs. Hugh Middleton)—entered in a special class for such bodies, and one "small malevoice choir "-Felton (Mr. Phillips)-came forward. the other class for village choral societies, in which the test was "The maiden of the Fleur-de-lys," the entries

and results were as follows:

Longframlington. and. Netterwitton. Belsay.

For female-voice choirs the test was " Pealing chimes" (Balfe), and Netherwitton were victorious. In a compe-tition for choral societies from large villages in the district, the tests were : "Gather ye rosebuds" (Rathbone) and "Diaphenia" (Stanford). Entries and results:

Bedlington Co-operative. 2nd. Netherwitton.

Broomhill Co-operative.
1st. Felton.

Longframlington.

Two "large male-voice choirs" came forward to sing Two "large male-voice choirs" came forward to sing Bantock's "Boot and saddle" and Sullivan's "The long day closes"; Morpeth Y.M.C.A. (Mr. Arthur Platts) were successful over Ashington Harmonic (Mr. J. R. Liddell). Morpeth Philharmonic (Mr. Platts) were unchallenged in the open class for choral societies; the tests were: "Sweet honey-sucking bees" (Wilbye) and "Music when soft voices die" (Parry). At the end of the proceedings all the choirs combined to sing Schubert's "God seye the King." under the baton of Mr. Evans "God save the King," under the baton of Mr. Evans.

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GIRLS' CLUBS.

April 16.

The twenty-third annual singing competition of the London Working Girls' Club Union was held with success in the City of London Schools. Each competing choir was made to undergo a sight-test in addition to singing the prescribed piece. The entries in the two classes and the marks obtained by the first three choirs are given below. The maximum marks obtainable were (a) for the test-piece, 80; (b) for the sight-singing, 40.

CLASS I. (Senior).

Tests: "Hail, Judæa, happy land" (Handel); and "Come, sisters, come" (Mackenzie).

of which the second was chosen by the adjudicator for competition. Marks (a) (b) Total.

71 35 106 ard (equal) Marylebone (Miss Ryan) ... Mayfair (Mr. Deane). 3rd (equal) West Central (Mr. Harvey Grace) 63 35 98 CLASS II. (Junior).

Test: "Forth to the meadows" (Schubert).

Marks (a) (b) Total. Chelsea (Mise Fry). St. Ursula (Mr. W. Deane). 2nd. Lyndhurst Hall (Miss N. Barnard) Tower Hill (Miss Fry). 20 37 107 Tower Hill (Miss Fry).
Utopian (Miss Ryan).
3rd. Onward (Mr. S. Filmer Rook)
St. Catherine's, Battersea (Mr. Coxeter).
1st. Walworth (Miss Ryan)
Beatrice (Miss Williams). 66 35 ..

22 38

The combined choirs in Class I. sang their two test-pieces under the direction of Dr. Huntley. Dr. McNaught was the adjudicator.

MANCHESTER. CLARION VOCAL UNION.

April 16.

The twelfth annual festival and choral contest of the Clarion Vocal Union was this year held for the fourth time in Manchester. The Union has now grown so large that it has become necessary to hold preliminary contests in the counties of Lancashire and Yorkshire, to reduce the number of competing choirs to six or seven.

The test was "Spring is cheery, winter is weary" following choirs belonging to the (Holbrooke). Clarion Vocal Union entered:

Halifax (Mr. R. Crowther).
Oldham (Mr. H. W. Chadderton).
Bradford (Mr. M. Conway).
3rd. Sheffield (Mr. G. Norman).
Burnley (Mr. F. Brunton).
1st. Newcastle (Mr. J. L. Ritchie).
2nd. Manchester (Mr. T. Corlett).

Dr. Thomas Keighley adjudicated. The festival terminated with a concert, in which the combined choirs took part.

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"Prelude and Fugue in G major

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THOUGH ill-health has, to every one's regret, compelled Canon Gorton to give up his residence at Morecambe, his interest in the festival he founded there twenty years ago is unabated. He is still president of the institution, and in that capacity penned a preface to the syllabus of the recent festival, an imposing volume of 46 pages, whose very bulk suggests the importance to which the event has arrived, while its contents indicate the educational value of the competitions. It is pleasant to find that the Canon's manifestos have lost none of their stimulating force, but make it plain that his mental energy has in no degree abated. He loves to break a lance with a worthy antagonist, and this time he has found one in a speaker at last year's meeting of the Association of Competitive Festivals, who declared that 'what was wanted was that every singer at every choral competition should be made to feel that all his work only reaches its climax in the combined performance of one masterpiece.' Against this position Canon Gorton utters a forcible protest: 'I entirely dissent from this statement. It is the natural opinion of one accustomed to associate the word Festival with a big chorus, backed by an imported orchestra, with certain soloists to brighten the firmament. I have yet to learn that the value of any art work depends on its size. We do not most of us buy our pictures by the square yard; personally I should prefer to be asked to hang in my house one of Raphael's silver-point drawings to one of his cartoons. But our critic adds: "That it is not enough to teach people in our country districts part-songs and glees, you must bring them into touch with the great music of the earth." again size is taken as the test of merit. I would on the contrary suggest that when a choir is striving week after week to get at the heart of a part-song by Brahms, or Cornelius, or Elgar, it is as near the great music of the earth as when digesting disjecta membra of some well-known oratorio. At least I would say that the climax of our festival must not be sought in

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Perhaps it may be permitted for an outsider to comment on this very interesting controversy, even though he may be in danger of catching a few blows from each of the combatants. To the impartial looker-on it seems rather like the case of the knights who were quarreling as to the colour of a shield, which was affirmed to be black by the one and white by the other, but which the onlooker discovered to be parti-coloured. If we consider Canon Gorton's objections, his analogies from a sister art do not very materially help him. One can quite understand that his embarrassment when asked to hang a Raphael cartoon in his house would even exceed that of another distinguished ecclesiastic, the Vicar of Wakefield, when confronted by that famous family group which could not be moved out of the room in which it was painted. And there is the additional reflection that, while the silver-point could be, presumably, by Raphael's own hand, the cartoons are universally admitted to be only students' work. This is, however, rather beside the mark, and to come nearer to the point, there is surely something more than mere bulk which makes us reckon the B minor Mass 'greater' than any one of Bach's church cantatas, the 'Missa Solennis' 'greater' than even one of Beethoven's 'Posthumous' quartets, perfect as these are of their kind, the German Requiem greater' than even the finest of Brahms's part-songs, or the 'Dream of Gerontius' 'greater' than Elgar's inspired chorus, 'Go, song of mine,' which was included in this very syllabus. The quality of the work may be equal, as in the instances just quoted, but it is because of the higher and more sustained effort involved in the scale, the complexity, the colour, and the amplitude of design of a symphony that, cæteris paribus, it must be allowed to be of greater For this artistic importance than, say, a sonata. reason one cannot but sympathise with the attitude of the speaker who desired that such things-without, be it noted, excluding music of smaller calibre-should be brought to the notice of competitors.

The practical difficulties in the way of a complete performance of such music are obvious enough, but perfection of execution, however desirable, is after all of less importance than spreading a familiarity with the greatest efforts of the masters. No doubt it would have to be done through the medium of what the Canon calls 'disjecta membra,' but it is by the disjecta membra of the Elgin marbles that our best artists are influenced, and in this case the mere fact of having practised a few of the choruses in some of the works already mentioned would at least serve as an introduction to them, and would whet the appetite for a still closer acquaintance.

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In my view, more valuable work is done by opening people's ears to the great masterpieces than in teaching them to sing small things more or less perfectly, though there is every reason why the part-song should be cultivated side by side with a great choral work, on account of its

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It is perhaps unnecessary to labour the point as to what we all mean by great works-and it certainly is not necessary in estimating the value of a painting to consider whether it can or cannot be contained in one's house—for I think we can or cannot be contained in one's house—for I think we are all agreed as to the relative position of the great master-pieces of a composer when compared with his smaller works, however perfect these may be. Those who only know Elgar by such exquisite things as the 'Evening Scene' or 'Go, song of mine,' are no more conversant with his real greatness without some familiarity with a work like official accompanist at the competitions.

'Gerontius' or the Symphony in A flat, than they would be with that of Mozart were they to judge him only from his lovely 'Ave Verum' without any knowledge of such a work as the immortal 'Requiem' Where the opportunity for combined music is given there can never be the least doubt left in the mind of the hearer, from the nature of the singing, that the singers are passing through what is often the experience of their musical lives. And who the such singing (as, for example, that heard at Kendal this year) can doubt that the singers themselves realize what it is to be in touch with 'the great music of the earth'?

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A SUMMARY OF AN ADJUDICATOR'S TOUR.

The competition festivals held recently have been in numerous, it is not possible for the Competition Recomb to give very full accounts of the proceedings. A big survey is attempted here of the tour of one adjudicator. A first general impression of this tour and a study of the reports of other festivals is that the movement is decidedly flourishing. The set back, owing to the lamented death of King Edward, is only temporary in its effect.

SCUNTHORPE.

April 19, 20.

This is a festival designed to appeal to North Lincolnshire and transplanted from Brigg to Scuntnorpe for the max time. The scheme is a project of Mr. Gervase Elwes, the distinguished singer, and his wife, Lady Winefride Can-Elwes, who have family connections in the district Scunthorpe is an inland manufacturing town and contains a large working-class population. It showed itself to be and transplanted from Brigg to Scunthorpe for the first Scunthorpe is an inland manufacturing large working-class population. It showed itself to be remarkably keen both in sending entries and in furnishing audiences: that at the concert was overwhelming, man hundreds being turned away from the large Market Hall, and the proceedings took place. The following in which all the proceedings took place. villages and townships contributed entries:

Althorpe (Mr. Norris). Brigg (Mrs. Wheeler). Crosby (Mr. Taylor). Crowle (Mr. Bryan). Frodingham Girls' (Miss Moorman). Frodingham Boys' (Mr. Beardsley). Kirton (Mr. Urquhart). Scunthorpe Girls' (Miss Nanson).

Ashby (Mr. Scadding). Brigg (Mr. Rowbottom). Crosby (Mr. Taylor). Crowle (Mr. Bryan). Elsham (Mr. Ward). Frodingham (Mr. Beardsley). Hibaldstow. Killingholme and Ulceby (Mr. T. A. Ward). Scunthorpe Choral Society (Mr. Nicholson).
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Scunthorpe Ladies' (Mr. H. E. Dudley).
Scunthorpe P.M. (Mr. J. Brown).
Scunthorpe Wesleyan (Mr. J. H. Markham).
Scunthorpe Parish Church (Mr. T. Dudley). Thornton Curtis. Waddingham (Mr. Walley). Wrawby.

There were numerous sections: all school classes had be tested in sight-singing. In the junior classes Kirto Lindsay, Crowle, Scunthorpe Girls' and Crosby were winns of first prizes. A good deal of the singing was first-rate an exhibited skilful training on the part of school teachers. the adult sections the competition was very keen. Killin holme and Ulceby did remarkably well, and Frodingham Thornton Curtis, and Scunthorpe also gained first prizes.

There is room for both,—it is worthy of note that for the principal choral class at Morecambe four separate tests had to be prepared. Each would have its own function. The part-song serves its purpose in developing a finer and more brilliant virtuosity in choral singing than we have known hitherto, and in this respect it has done, and is doing, a very great service to music in this country. But its weakness is that from an educational point of view—which is surely the main aspect of the matter—it has this disadvantage: It compels candidates to devote a vast amount of time and labour in polishing up to the nth degree a composition which may be, and generally is, of fine quality, but is undoubtedly of small calibre. Surely a wider appreciation and a sounder musicianship would be stimulated and forwarded were one of the tests prescribed a study of all the choruses, or a considerable proportion of them, in some great masterwork, one of which would at the time of the competition be selected by the judges for performance. The choir which had prepared itself for such a task could not, of course, be expected to achieve the same highly-finished technique as one which had been concentrating its efforts upon half-a-dozen pages of a part-song, but it can hardly be doubted that its artistic horizon would be much wider. Perfection of performance is a great thing, but a broad and deep musicianship is even greater, and I should like to see both flourish side by side at these admirable festivals, as to whose influence for good in the broadest sense I have no manner of doubt.

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'Gerontius' or the Symphony in A flat, than they would be with that of Mozart were they to judge him only from his lovely 'Ave Verum' without any knowledge of such a work as the immortal 'Requiem' Where the opportunity for combined music is given there can never be the least doubt left in the mind of the hearer, from the nature of the singing, that the singers are passing through what is often the experience of their musical lives. And who the such singing (as, for example, that heard at Kendal this year) can doubt that the singers themselves realize what it is to be in touch with 'the great music of the earth'?

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A SUMMARY OF AN ADJUDICATOR'S TOUR.

The competition festivals held recently have been in numerous, it is not possible for the Competition Recomb to give very full accounts of the proceedings. A big survey is attempted here of the tour of one adjudicator. A first general impression of this tour and a study of the reports of other festivals is that the movement is decidedly flourishing. The set back, owing to the lamented death of King Edward, is only temporary in its effect.

SCUNTHORPE.

April 19, 20.

This is a festival designed to appeal to North Lincolnshire and transplanted from Brigg to Scuntnorpe for the max time. The scheme is a project of Mr. Gervase Elwes, the distinguished singer, and his wife, Lady Winefride Can-Elwes, who have family connections in the district Scunthorpe is an inland manufacturing town and contains a large working-class population. It showed itself to be and transplanted from Brigg to Scunthorpe for the first Scunthorpe is an inland manufacturing large working-class population. It showed itself to be remarkably keen both in sending entries and in furnishing audiences: that at the concert was overwhelming, man hundreds being turned away from the large Market Hall, and the proceedings took place. The following in which all the proceedings took place. villages and townships contributed entries:

Althorpe (Mr. Norris). Brigg (Mrs. Wheeler). Crosby (Mr. Taylor). Crowle (Mr. Bryan). Frodingham Girls' (Miss Moorman). Frodingham Boys' (Mr. Beardsley). Kirton (Mr. Urquhart). Scunthorpe Girls' (Miss Nanson).

Ashby (Mr. Scadding). Brigg (Mr. Rowbottom). Crosby (Mr. Taylor). Crowle (Mr. Bryan). Elsham (Mr. Ward). Frodingham (Mr. Beardsley). Hibaldstow. Killingholme and Ulceby (Mr. T. A. Ward). Scunthorpe Choral Society (Mr. Nicholson).
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Scunthorpe Ladies' (Mr. H. E. Dudley).
Scunthorpe P.M. (Mr. J. Brown).
Scunthorpe Wesleyan (Mr. J. H. Markham).
Scunthorpe Parish Church (Mr. T. Dudley). Thornton Curtis. Waddingham (Mr. Walley). Wrawby.

There were numerous sections: all school classes had be tested in sight-singing. In the junior classes Kirto Lindsay, Crowle, Scunthorpe Girls' and Crosby were winns of first prizes. A good deal of the singing was first-rate an exhibited skilful training on the part of school teachers. the adult sections the competition was very keen. Killin holme and Ulceby did remarkably well, and Frodingham Thornton Curtis, and Scunthorpe also gained first prizes.

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Altogether the competition was a satisfactory one from every musical point of view.

DONCASTER.—April 27, 28.

This new centre grew out of the holding of an inter-county festival, in which the old-established centres at Brigg, Pontefract and York took part. Some of the townsfolk were inspired to endeavour to stir up their own resources, and formed a strong committee for this purpose. They were fortunate in securing as their president Mrs. Herbert Peake, whose experience in organizing the Retford festival was thus made available. The entries were fairly numerous for a first trial. The school classes were especially satisfactory. Many school teachers and conductors, who might have been expected to support the scheme, seemed to prefer to wait to see what it was like. Now that the stimulative and educational side of the festival has been made plain, and the fact that it provides a unique musical entertainment has been experienced, it may be hoped that Doncaster may develop into one of the most important centres in the Kingdom. There is a fine hall. The following junior choirs entered:

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Solo-singing, violin solos, instrumental trios, vocal quartets, Ranskill and and choral societies occupied the second day. Ranskill and Bawtry were the only entries in the chief choral section. Ranskill was placed first by a mark or two.

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This is a new festival, the inception of which is owing to Mrs. Wace, of Frant. It was successful in attracting the interest of the surrounding district, but the entries from Tunbridge Wells itself were not numerous. The voices generally were rather thin; but in cases where a skilful voice-developer had been at work, the tone had depth and resonance. This proved that the thin quality noticed in other choirs was the result of habit rather than a physical

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At an evening concert the choirs combined to sing Mendelssohn's '42nd Psalm.' Miss Hilda Foster sang the solo and also contributed some charming performances of songs. Miss Helen Egerton played the violin, and the specially-organized orchestra played the Ballet music from 'Rosamunde' (Schubert).

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The competitions began at 9 a.m. and continued until the luncheon hour. Eight villages sent choirs to compete in six sections. One of the test-pieces was the trio 'Sound sleep' (R. Vaughan Williams), and this beautiful work was performed at the concert by the combined choirs with a new orchestral accompaniment by the composer. The results of

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It should be added that the competitors enjoyed the great advantage of having Mr. Henry Bird as their accompanist.

BUXTON .- May 5, 6, 7.

It was fortunate that during a cold and wet spell of weather, this festival was held in the comfortably heated and commodious Winter Gardens. The entries in the forty classes announced in the syllabus kept both Mr. Harry Evans and myself, working separately, busy for the three days. Solo-singing classes are very popular at this festival, and they draw competitors from a considerable area. The pianoforte classes are also well supported. Mr. Evans declared that he had never before heard so many good players at one festival. Most of the soloists were heard on the first day. The chief contest was, however, that for a choral challenge shield. Although there were only two choirs, much local interest was excited. Each choir had to sing Smart's 'Shepherd's lament' and a selection from Coleridge-Taylor's cantata, 'Meg Blane,' which was afterwards performed by the combined choirs. The Bradwell Society (Mr. Norman) were the happy winners.

On the second day the school children came, and there

were some remarkable performances. The Macclesfield Industrial School boys, conducted by Mr. H. S. Rees, exhibited very fine training, and an action-song, 'A Dutch fair,' performed by a class from the Girls' Council School, Buxton, was one of the most amusing and clever things of its kind I have ever seen. A performance of the school cantata 'The Frogs and the Ox' (Bridge), was an excellent one. In view of the alarming news as to the condition of King Edward, the whole gathering stood up and sang the

National Anthem with moving fervency.

When the saddening news of the late King's death reached Buxton, there was some perplexity as to what should be done, and after full consideration it was resolved to carry out the competitions and abandon the usual final concert. Practically all the choirs came, and in the open class there was some superb singing from the best-equipped choirs. The Sale and District Musical Society (Mr. A. Higson) gained the chief honours in the female-voice choir and mixed-voice choir sections.

The whole festival was a very pleasant one to be associated with. This was largely owing to the courtesy of Mr. A. P. Shaw, the chairman of the executive, Dr. Quinton-Bown and Mr. F. Gummer, the secretary.

CENTRAL AND EAST ESSEX (CHELMSFORD).

May 7, 9. This is a festival that shifts its venue in the large district to which it appeals. The first day was put aside for adult choirs and a concert. Notwithstanding the cloud that had fallen on the nation and oppressed every individual, it was thought best to proceed with both events, especially as the concert-programme was not inappropriate. Fourteen choirs competed in several classes. Honours fell to Feering (Miss Hunt), Birch (Rev. E. P. Luard), Springfield (Mr. F. W. Harnack), and Hatfield Peverel (Mr. and Mrs. F. C. Bramwell).

The concert programme included a selection from Parts I. and II. of the 'Christmas oratorio' (Bach), 'Blessed are they and II. of the 'Christmas oratorio (Dacily, Diesseu ale they that mourn,' from Brahms's 'Requiem,' and 'The Last Post' (Stanford). Miss Muriel Foster, Miss Hilda Foster (Mrs. Bramwell), and Mr. Gregory Hast sang. Dr. Hugh P. Allen conducted and adjudicated, and Mr. Cyril Rootham

assisted in the adjudicating.

On May 9, I judged the junior classes. Thirteen places nt choirs. Sight-singing was made obligatory, and was mereally fair. The vocal tone was not often full, but there generally fair. was often considerable refinement and many evidences of painstaking and skill. The following schools and classes gained first places:

Hatfield Peverel (Mr. A. Bennett). Gt. Leighs C.S. (Mr. A. G. Suckling). Birch Band of Hope (Miss Margaret Luard). Friars Boys' C.S. (Mr. S. M. Crow).

A short concert concluded the proceedings. There were very fair audiences.

W. G. MCNAUGHT.

EAST LONDON (PEOPLE'S PALACE), April 25 to 30.

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It is gratifying to record the continued success of this festival. its exploration of the latent musical Clearly possibilities of the East End is by no means approaching conclusion. In order to concentrate attention on the principal need of the district, the authorities devote their programme, with the exception of a few classes for trios and quartets, vocal and instrumental, entirely to choral competitions. Their syllabus is a comprehensive scheme that invites the presence of choral societies, commercial house choirs, evening continuation classes, choirs from places of worship, and schools.

In the juvenile contests the provision of a compulsory sight-singing test proved no deterrent or difficulty for the

Prizes were won by the following:

Old Montague Street Girls' (Miss M. L. Ping). Coborn School for Girls (Mrs. Birch). George Green's School, Poplar (Mr. E. B. Elliott). St. John's Road, Hoxton, Higher Grade (Mr. F. Luke), Teesdale Street, Bethnal Green (Miss M. A. Wallington). School, N.E. Bethnal Green (Mr.

St. John's S R. C. Vince).

St. Paul's, Shadwell, Band of Hope. Sir John Cass Foundation School (Mr. F. Poulton).

The total number of entries in these eight classes was

In the competitions for evening school choirs, the prizes fell to Queen's Road E.C.S., Dalston (Mr. W. Penn), in both the mixed-voice and female-voice divisions; in the both the mixed-voice and iemaie-voice divisions; in the contest for commercial choirs, Clarnico Choral Society, Hackney (Mr. T. H. Warner), were unchallenged; in the section for choirs from places of worship, first positions were secured by St. Michael's, City (Mr. F. S. Winter), St. Mary, Stratford-le-Bow (Rev. H. J. Kitcat), and Cubit Town P.M. (Mr. J. R. Jones). The successful female-voice choirs were Shoreditch C.E. Women's Help Society (Mr. W. A. Warren) The successful female-voice choirs were St. James's, Ratcliffe, Young Women's Guild (Mrs. Atherton Knowles), and Queen's Road, Dalston, E.C.S. (Mr. W. Penn); these were winners in the elementary, intermediate and advanced sections respectively; the total entries numbered twenty-three. Prizes were won by St. Thomas's, Stepney (Rev. C. J. Beresford) and Mr. Day-Winter's male-voice choirs. St. Thomas's were also successful in a class for word choirs. St. I nomas s were also successful in a class for mixed-voice societies of thirty-one to sixty voices. The tests in the chief choral class were Wood's 'How sweet the tuneful bells' and Morley's 'Fire, fire, my heart'; Mr. Day-Winter's Select Choir were victorious over Clamico (Mr. T. H. Warner). Prize-winning choirs took part in the final concert, and combined choirs sang Mendelssohn's 'All men, 'all things' and 'O great is the depth,' Wagner's 'Hail, bright abode,' and Handel's 'Round about the starry 'Hail, bright abode,' and Handel's 'Round about the starry throne,' under the direction of Sir Walter Parratt. Lady Maud Warrender sang, and Mr. Montague Phillips was the organist. The prizes were distributed by H.H. Princess Marie Louise of Schleswig-Holstein.

The adjudicators were Dr. Henry Coward, Dr. Walford Davies, Dr. Arthur Somervell, Dr. Percy Buck, Mr. James Bates, and Mr. W. McNaught, Jun.

YORK. April 26, 27, 28.

At this festival a large amount of attention is devoted to village choirs, and these bodies responded with a corresponding amount of enthusiasm. For the first time the competition extended over three days.

In the village sections first prizes were won by the

following choirs :-

Terrington Male-voice and Female-voice choirs. Monk Fryston Male-voice and Female-voice choirs. Slingsby (Hymn and chant competition).

Slingsby (Hymn and Canal) Darrington (Sight-reading). Slingsby, Terrington, and Wykeham grouped choir. Healaugh.

Harewood.

A challenge cup for village choirs was taken by Harewood; the tests were: 'So soft and warm' (Cornelius) and 'You stole my love' (Macfarren).

In a later issue of the Record I hope to give detailed particulars of the platform arrangements devised by the Rev. G. K. Olivier.

It should be added that the competitors enjoyed the great advantage of having Mr. Henry Bird as their accompanist.

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It was fortunate that during a cold and wet spell of weather, this festival was held in the comfortably heated and commodious Winter Gardens. The entries in the forty classes announced in the syllabus kept both Mr. Harry Evans and myself, working separately, busy for the three days. Solo-singing classes are very popular at this festival, and they draw competitors from a considerable area. The pianoforte classes are also well supported. Mr. Evans declared that he had never before heard so many good players at one festival. Most of the soloists were heard on the first day. The chief contest was, however, that for a choral challenge shield. Although there were only two choirs, much local interest was excited. Each choir had to sing Smart's 'Shepherd's lament' and a selection from Coleridge-Taylor's cantata, 'Meg Blane,' which was afterwards performed by the combined choirs. The Bradwell Society (Mr. Norman) were the happy winners.

On the second day the school children came, and there

were some remarkable performances. The Macclesfield Industrial School boys, conducted by Mr. H. S. Rees, exhibited very fine training, and an action-song, 'A Dutch fair,' performed by a class from the Girls' Council School, Buxton, was one of the most amusing and clever things of its kind I have ever seen. A performance of the school cantata 'The Frogs and the Ox' (Bridge), was an excellent one. In view of the alarming news as to the condition of King Edward, the whole gathering stood up and sang the

National Anthem with moving fervency.

When the saddening news of the late King's death reached Buxton, there was some perplexity as to what should be done, and after full consideration it was resolved to carry out the competitions and abandon the usual final concert. Practically all the choirs came, and in the open class there was some superb singing from the best-equipped choirs. The Sale and District Musical Society (Mr. A. Higson) gained the chief honours in the female-voice choir and mixed-voice choir sections.

The whole festival was a very pleasant one to be associated with. This was largely owing to the courtesy of Mr. A. P. Shaw, the chairman of the executive, Dr. Quinton-Bown and Mr. F. Gummer, the secretary.

CENTRAL AND EAST ESSEX (CHELMSFORD).

May 7, 9. This is a festival that shifts its venue in the large district to which it appeals. The first day was put aside for adult choirs and a concert. Notwithstanding the cloud that had fallen on the nation and oppressed every individual, it was thought best to proceed with both events, especially as the concert-programme was not inappropriate. Fourteen choirs competed in several classes. Honours fell to Feering (Miss Hunt), Birch (Rev. E. P. Luard), Springfield (Mr. F. W. Harnack), and Hatfield Peverel (Mr. and Mrs. F. C. Bramwell).

The concert programme included a selection from Parts I. and II. of the 'Christmas oratorio' (Bach), 'Blessed are they and II. of the 'Christmas oratorio (Dacily, Diesseu ale they that mourn,' from Brahms's 'Requiem,' and 'The Last Post' (Stanford). Miss Muriel Foster, Miss Hilda Foster (Mrs. Bramwell), and Mr. Gregory Hast sang. Dr. Hugh P. Allen conducted and adjudicated, and Mr. Cyril Rootham

assisted in the adjudicating.

On May 9, I judged the junior classes. Thirteen places nt choirs. Sight-singing was made obligatory, and was mereally fair. The vocal tone was not often full, but there generally fair. was often considerable refinement and many evidences of painstaking and skill. The following schools and classes gained first places:

Hatfield Peverel (Mr. A. Bennett). Gt. Leighs C.S. (Mr. A. G. Suckling). Birch Band of Hope (Miss Margaret Luard). Friars Boys' C.S. (Mr. S. M. Crow).

A short concert concluded the proceedings. There were very fair audiences.

W. G. MCNAUGHT.

EAST LONDON (PEOPLE'S PALACE), April 25 to 30.

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It is gratifying to record the continued success of this festival. its exploration of the latent musical Clearly possibilities of the East End is by no means approaching conclusion. In order to concentrate attention on the principal need of the district, the authorities devote their programme, with the exception of a few classes for trios and quartets, vocal and instrumental, entirely to choral competitions. Their syllabus is a comprehensive scheme that invites the presence of choral societies, commercial house choirs, evening continuation classes, choirs from places of worship, and schools.

In the juvenile contests the provision of a compulsory sight-singing test proved no deterrent or difficulty for the

Prizes were won by the following:

Old Montague Street Girls' (Miss M. L. Ping). Coborn School for Girls (Mrs. Birch). George Green's School, Poplar (Mr. E. B. Elliott). St. John's Road, Hoxton, Higher Grade (Mr. F. Luke), Teesdale Street, Bethnal Green (Miss M. A. Wallington). School, N.E. Bethnal Green (Mr.

St. John's S R. C. Vince).

St. Paul's, Shadwell, Band of Hope. Sir John Cass Foundation School (Mr. F. Poulton).

The total number of entries in these eight classes was

In the competitions for evening school choirs, the prizes fell to Queen's Road E.C.S., Dalston (Mr. W. Penn), in both the mixed-voice and female-voice divisions; in the both the mixed-voice and iemaie-voice divisions; in the contest for commercial choirs, Clarnico Choral Society, Hackney (Mr. T. H. Warner), were unchallenged; in the section for choirs from places of worship, first positions were secured by St. Michael's, City (Mr. F. S. Winter), St. Mary, Stratford-le-Bow (Rev. H. J. Kitcat), and Cubit Town P.M. (Mr. J. R. Jones). The successful female-voice choirs were Shoreditch C.E. Women's Help Society (Mr. W. A. Warren) The successful female-voice choirs were St. James's, Ratcliffe, Young Women's Guild (Mrs. Atherton Knowles), and Queen's Road, Dalston, E.C.S. (Mr. W. Penn); these were winners in the elementary, intermediate and advanced sections respectively; the total entries numbered twenty-three. Prizes were won by St. Thomas's, Stepney (Rev. C. J. Beresford) and Mr. Day-Winter's male-voice choirs. St. Thomas's were also successful in a class for word choirs. St. I nomas s were also successful in a class for mixed-voice societies of thirty-one to sixty voices. The tests in the chief choral class were Wood's 'How sweet the tuneful bells' and Morley's 'Fire, fire, my heart'; Mr. Day-Winter's Select Choir were victorious over Clamico (Mr. T. H. Warner). Prize-winning choirs took part in the final concert, and combined choirs sang Mendelssohn's 'All men, 'all things' and 'O great is the depth,' Wagner's 'Hail, bright abode,' and Handel's 'Round about the starry 'Hail, bright abode,' and Handel's 'Round about the starry throne,' under the direction of Sir Walter Parratt. Lady Maud Warrender sang, and Mr. Montague Phillips was the organist. The prizes were distributed by H.H. Princess Marie Louise of Schleswig-Holstein.

The adjudicators were Dr. Henry Coward, Dr. Walford Davies, Dr. Arthur Somervell, Dr. Percy Buck, Mr. James Bates, and Mr. W. McNaught, Jun.

YORK. April 26, 27, 28.

At this festival a large amount of attention is devoted to village choirs, and these bodies responded with a corresponding amount of enthusiasm. For the first time the competition extended over three days.

In the village sections first prizes were won by the

following choirs :-

Terrington Male-voice and Female-voice choirs. Monk Fryston Male-voice and Female-voice choirs. Slingsby (Hymn and chant competition).

Slingsby (Hymn and Canal) Darrington (Sight-reading). Slingsby, Terrington, and Wykeham grouped choir. Healaugh.

Harewood.

A challenge cup for village choirs was taken by Harewood; the tests were: 'So soft and warm' (Cornelius) and 'You stole my love' (Macfarren).

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The competitions open to school choirs resulted in successes for Healaugh, Skelton, St. Paul's, Haxby Road C.S. and Poppleton Road C.S. The Honesty Girls' Club

and the Sylvia Quartette also secured prizes.

In the open classes Mr. Rymer's Choir gained first place in the test for anthem singing, the test for sight-reading, the male-voice competition (test, Elgar's 'Reveille') and the challenge shield competition for mixed-voice choirs (tests: Bahms's 'O lovely May' and Elgar's 'O wild west wind'). Normanton won the open competition for ladies' choirs. The adjudicator was Dr. Walford Davies.

WESTMORELAND FESTIVAL.

April 27 to 30. This model festival is now held every two years, and the resent event was the twenty-third of the series. The combined performance of great works, with the assistance of the Queen's Hall Orchestra under Mr. Henry J. Wood, and an eminent soloist, is the outstanding feature of the scheme, and to some extent dwarfs the importance of the competition. competitions. But the promoters, at the head of whom is Miss Wakefield (whose absence through illness was deeply deplored by her devoted following), are still convinced of the educative value of competitions, which have been indeed the ladder by which the success of the festival has been reached.

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The festival, so far as the combined performances and concerts are concerned, is specially reported in the Musical Times, p. 378.

We give below a list of the entries for the competitions and a statement of the principal results. Mr. Ivor Atkins was the chief adjudicator, and Mr. G. Rathbone, of Grange-over-Sands, an able musician trained in the Royal College of Music, assisted in the sight-singing sections. Miss Caroline over-sands, an anie musician trained in the Royal Conege of Music, assisted in the sight-singing sections. Miss Caroline Bigge was the official accompanist. The services of Mr. C. T. Cropper as platform director must be admiringly acknowledged. Others who were prominent and useful were Mrs. Argles, the conductor of the children's concert, and the general honorary secretaries, Messrs. Colin and Gordon Somerwell. mervell.

The following adult choirs competed in various sections (mixed-voice, part-songs, madrigal, female-voice, male-voice and sight-reading):

Appleby (Mr. Godfrey Brown), Ambleside (Mr. W. Rawling), Burneside and Staveley Choral Union (Mrs. A. H. Willink) Burton (Mr. J. Atkinson). Highgate Room Class (Miss Cuttriss). Kendal Parish Church District (Mrs. A. H. Willink).

Kirkby Stephen (Mr. J. Stewart).
Windermere (Mr. G. Somervell).
Yealand (Mr. J. H. R. Dixon).
Arnside (Mr. L. Barton).
Carnforth (Mr. E. E. Unsworth).
Cartmel (Mr. Kendall).

Carnforth Congregational (Mr. T. Rathbone). Cark (Miss H. Stamper). Grange (Mr. L. Barton).

Heversham, Levens, and Milnthorpe Choral Union (Mrs. Argles). Kirkby Lonsdale (Dr. Paget-Tomlinson). Leck (Mr. H. E. P. Welch).

Milnthorpe Carol (Miss A. Reade). Sedbergh (Mr. P. A. Thomas).

The chief tests in the adult classes were 'Elfin music' (Bantock), 'Christ, our Helper and Life Giver' (Bach), 'So soft and warm' (Cornelius), 'Cuckow' (Anon.), 'The winter is past' (Somervell), 'Hark, hark, the lark' (Walker), 'As torrents in summer' (Elgar), 'Who shall win my lady fair' (Pearsall), 'Flora gave me fairest flowers' (Wilbye), and 'O peaceful night' (German).

The winning choirs were Kendal Parish Church (ladies'), Ambleside, Carnforth, Arnside, Heversham and Milnthorpe Choral Union, and Kirkby Lonsdale.

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The programme sung at the concert by the combined choirs, from which the test-pieces were chosen, included Scotch and English national songs, 'Sunshine,' by E. M. Boyce, and a group of rounds. The winning choirs were Ambleside, Kendal Boys' Central, Levens and Milnthorpe Girls'.

> SWALEDALE (THIRSK). April 27, 28.

For the last five or six years the Swaledale 'Tournament of Song' has been held at Northallerton or Richmond, and its first visit to Thirsk aroused considerable interest. Mr. Harry Evans and Mr. C. H. Moody adjudicated.

In the juvenile choral contests the winners were Sowerby St. Oswald's Girls' School, Northallerton C.E. Boys' School, Hutton Bonville, and Thirsk C.E. School.

Choirs from Hutton Bonville, Danby Wiske, and Northallerton Congregational were successful in classes for sacred choral music. Ingleby Arncliffe were first, Danby Wiske second, and Hutton Bonville third out of five entries in a competition for village choral societies. The chief choral contests resulted as follows:-

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Prizes were won by the Zephyr Male-voice Quartet, Northallerton; Frenchgate Mixed-voice Quartet; Miss D. Dodsworth's Instrumental Trio and Quartet parties; Miss D. Payne-Gallwey (pianoforte); Miss Eveline Connell (accompanying at sight); Miss Gertrude Brown (violin playing and solo sight-singing).

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gratifying to find those responsible for the policy of the competitive movement here deliberately setting out to achieve, within their own borders so to speak, a thorough musical revival. Here the competitions are practically 'close' ones. They do not want the 'crack' choirs of Lancashire: they do want and do get the less capable ones, and if the improvement manifested in the past two years is consistently maintained, these will speedily join the ranks of the elect. This musical redemption of their join the ranks of the elect. district brings its own reward, and it is a moot point whether a festival executive does not deserve most praise for this sort of work. Of course, it is nice to have the tip-top choirs coming to your festival, but there has been in Lancashire, perhaps, somewhat of a temptation to have great 'open' classes, with choirs from all parts of the country thronging their halls. If this sort of thing can be done simultaneously with the chapter of the country through the country of the country that the country of the country with the development of one's own immediate locality, well and good, but if not, then Bury and its executive chosen the better part; in time their efforts will swell the ranks of the first-rate choirs and so the leaven will spread, for each town may develop its own resources. A systematic adoption of such methods as Bury's would be productive of

untold good.
Elgar's 'The Reveille,' which was chosen as a test in the Elgar's 'The Reveille,' which was chosen as a test in the chief male-voice choral competition, was finely sung by the Todmorden Choir (Mr. Harold Lees), who outclassed the Manchester Mendelssohn Choir (Mr. Arthur Lomax). Six mixed-voice choirs sang Brahms's 'In silent night' and Coleridge-Taylor's 'Dead in the Sierras,' and for the'r highly expressive interpretation, Sale and District (Mr. Alfred Higson) deserved and won the first position. The second prize was won by Salford (Mr. F. W. Blacow); the other entrants were Walsden Co-operative (Mr. Harold Lees), Rawtenstall (Mr. Ernest Horne), Gorton Parish Church Rawtenstall (Mr. Ernest Horne), Gorton Parish Church (Mr. E. Fennah), and Stretford (Mr. Thomas Corlett). Salford were first and New Road (Mr. George Webb) second in the female-voice section, for which Macdowell's 'Summer wind' and Weelkes's 'The nightingale' were employed as tests.

In competitions for choirs from places of worship, successes were gained by New Road Congregational (Mr. George Webb) and Wesley Choir, Sale (Mr. Alfred Higson). The solo prize-winners included Miss Sarah E. Smith (soprano), Mr. J. Butterworth (bass), Mr. William Alfred Heys (pianoforte), and the Sale and District Mixed-voice Opartor.

Mr. Harry Evans adjudicated.

NORTH-WEST NORFOLK (HUNSTANTON). May 2.

The Association of North-West Norfolk Village Choirs held its thirteenth annual festival in the Town Hall.

Hunstanton, with success. The mixed-voice choral contests were divided into three classes distinguished by the size of the villages represented. The tests included Dowland's 'Now, O now, I needs must part,' Wood's 'The Chase,' Byrd's 'While the bright sun,' and Eaton Faning's 'Moonlight.' The winning choirs were Holkham (Mr. A. S. Brabham), Thornham (Mr. W. H. Elsum), and Hunstanton (Mr. E. E. Watson). In an open class for female-voice choirs the tests were 'June Roses' (Schumenn) and 'Rest these on this most village' (Spect). (Schumann) and 'Rest thee on this mossy pillow' (Smart); Hunstanton were first by a considerable margin. A 'Novice' class for choirs that had never won, drew only one entry, Mr. Harry Evans adjudicated. Holkham.

In the children's classes, 'Out in the sunshine' (Pinsuti) was the prescribed piece; the second piece, which could be either action or part-song, was left to the choirs' own choice. But there was no competition. The choirs simply sang their pieces to one another. Some sight-tests in two-parts, written by Mr. Keene, the organist at Sandringham, were considered by the teachers to be too difficult.

> BRISTOL May 2 to 7.

At the eighth annual Eisteddfod, Dr. Coward, Mr. E. T. Davies, Mr. York Bowen and Mr. T. B. Knott were the Among a considerable number of solo classes one for pianoforte-playing deserves special mention, as the prize was a £50 pianoforte. This was won by Miss Marion Jones, of Swansea. In the competitions for Council or the last day, owing to the death of King Edward.

Voluntary schools, the first-prizes were secured by Greenbank C.S. (Mr. Fred. S. Long) and North Street Wesleyan (Miss E. Cook). In a class for children's choirs Mr. T. Yeo's choir were first and Miss Bradfield's second. The winning adult choirs were: Midsomer Norton (Mr. C. B. Smale) and Bristol Temperance Choral Society (Mr. F. Stone).

ESKDALE (WHITBY).

May 3, 4.
The Eskdale 'Tournament of Song' for the first time occupied two days and demanded the services of two These were Mr. Harry Evans and Mr. Among the solo competitions that for adjudicators. Arthur Wilson. sight-reading (juniors) was worthy of note as it attracted sixteen entries; the winners were A. Crawford and W. Ord, bracketed. Prizes for prepared solo-singing were won by Miss L. Sibly (contralto, seven entries), and Mr. W. Garbutt (tenor, nineteen entries).

In the school competitions, Farndale gained a prize for unison singing; Guisborough for part-singing, with a word of special commendation from Mr. Evans; Aislaby for action-song; and Guisborough Providence Girls' for sight-

Three church choirs for men and boys, of whom Saltburn Parish Church proved the best, sang Wesley's 'Wash me throughly.' Skelton Parish Church were the best of six mixed-voice church choirs who sang Mendelssohn's 'How lovely are the messengers.' The tests, entries and results in the chief choral competitions were as follows:

MIXED-VOICE. Test: 'The sea hath it's pearls' (Pinsuti). Saltburn Glee Society.

Danby and District Choral Society. Whitby Musical Union. 2nd. Pickering Choral Society.

FEMALE-VOICE. Test: 'Encinctured with a twine of leaves' (Coleridge-Taylor).

Fylingdales. Brunswick. and.

Pickering. Whitby Primitive Methodist. Saltburn Glee Society. West Cliff Congregational.

MALE-VOICE. Test: 'Life's crown is love' (R. Schumann). Whitby Parish Church. Danby. and.

Bohemian. 3rd. Pickering.

The Concordia. Brotton Parish Church.

Prizes were won by a combined junior violin class from Whitby, who played the March from Costa's 'Eli,' and by Mrs. Kirk's Orchestra, Pickering, who played Wuerst's 'Sous le balcon.'

> MORECAMBE FESTIVAL. May 4, 5, 6, 7. (FROM OUR OWN CORRESPONDENT.)

This was the twentieth meeting at Morecambe. As Canon Gorton wrote in the foreword to the Festival programme:—"Next year we come of age. The steady growth of the movement permits, I hope, some flourish of trumpets. The syllabus of what we boldly called the "second annual music competition" included five classes; these have now extended to forty, and a single fly-leaf has grown into a book of forty-six pages! We purpose to celebrate our coming of age by inviting those interested in the festival to assist us in choosing the music from the programmes of past years.' If in England at the time, Sir Edward Elgar has promised to be present, and Dr. McNaught and Dr. Walford Davies are also to be

This year's festival was shorn of much of its attractiveness by the sudden cancellation of all the 'open' competitions on

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gratifying to find those responsible for the policy of the competitive movement here deliberately setting out to achieve, within their own borders so to speak, a thorough musical revival. Here the competitions are practically 'close' ones. They do not want the 'crack' choirs of Lancashire: they do want and do get the less capable ones, and if the improvement manifested in the past two years is consistently maintained, these will speedily join the ranks of the elect. This musical redemption of their join the ranks of the elect. district brings its own reward, and it is a moot point whether a festival executive does not deserve most praise for this sort of work. Of course, it is nice to have the tip-top choirs coming to your festival, but there has been in Lancashire, perhaps, somewhat of a temptation to have great 'open' classes, with choirs from all parts of the country thronging their halls. If this sort of thing can be done simultaneously with the chapter of the country through the country of the country that the country of the country with the development of one's own immediate locality, well and good, but if not, then Bury and its executive chosen the better part; in time their efforts will swell the ranks of the first-rate choirs and so the leaven will spread, for each town may develop its own resources. A systematic adoption of such methods as Bury's would be productive of

untold good.
Elgar's 'The Reveille,' which was chosen as a test in the Elgar's 'The Reveille,' which was chosen as a test in the chief male-voice choral competition, was finely sung by the Todmorden Choir (Mr. Harold Lees), who outclassed the Manchester Mendelssohn Choir (Mr. Arthur Lomax). Six mixed-voice choirs sang Brahms's 'In silent night' and Coleridge-Taylor's 'Dead in the Sierras,' and for the'r highly expressive interpretation, Sale and District (Mr. Alfred Higson) deserved and won the first position. The second prize was won by Salford (Mr. F. W. Blacow); the other entrants were Walsden Co-operative (Mr. Harold Lees), Rawtenstall (Mr. Ernest Horne), Gorton Parish Church Rawtenstall (Mr. Ernest Horne), Gorton Parish Church (Mr. E. Fennah), and Stretford (Mr. Thomas Corlett). Salford were first and New Road (Mr. George Webb) second in the female-voice section, for which Macdowell's 'Summer wind' and Weelkes's 'The nightingale' were employed as tests.

In competitions for choirs from places of worship, successes were gained by New Road Congregational (Mr. George Webb) and Wesley Choir, Sale (Mr. Alfred Higson). The solo prize-winners included Miss Sarah E. Smith (soprano), Mr. J. Butterworth (bass), Mr. William Alfred Heys (pianoforte), and the Sale and District Mixed-voice Opartor.

Mr. Harry Evans adjudicated.

NORTH-WEST NORFOLK (HUNSTANTON). May 2.

The Association of North-West Norfolk Village Choirs held its thirteenth annual festival in the Town Hall.

Hunstanton, with success. The mixed-voice choral contests were divided into three classes distinguished by the size of the villages represented. The tests included Dowland's 'Now, O now, I needs must part,' Wood's 'The Chase,' Byrd's 'While the bright sun,' and Eaton Faning's 'Moonlight.' The winning choirs were Holkham (Mr. A. S. Brabham), Thornham (Mr. W. H. Elsum), and Hunstanton (Mr. E. E. Watson). In an open class for female-voice choirs the tests were 'June Roses' (Schumenn) and 'Rest these on this most village' (Spect). (Schumann) and 'Rest thee on this mossy pillow' (Smart); Hunstanton were first by a considerable margin. A 'Novice' class for choirs that had never won, drew only one entry, Mr. Harry Evans adjudicated. Holkham.

In the children's classes, 'Out in the sunshine' (Pinsuti) was the prescribed piece; the second piece, which could be either action or part-song, was left to the choirs' own choice. But there was no competition. The choirs simply sang their pieces to one another. Some sight-tests in two-parts, written by Mr. Keene, the organist at Sandringham, were considered by the teachers to be too difficult.

> BRISTOL May 2 to 7.

At the eighth annual Eisteddfod, Dr. Coward, Mr. E. T. Davies, Mr. York Bowen and Mr. T. B. Knott were the Among a considerable number of solo classes one for pianoforte-playing deserves special mention, as the prize was a £50 pianoforte. This was won by Miss Marion Jones, of Swansea. In the competitions for Council or the last day, owing to the death of King Edward.

Voluntary schools, the first-prizes were secured by Greenbank C.S. (Mr. Fred. S. Long) and North Street Wesleyan (Miss E. Cook). In a class for children's choirs Mr. T. Yeo's choir were first and Miss Bradfield's second. The winning adult choirs were: Midsomer Norton (Mr. C. B. Smale) and Bristol Temperance Choral Society (Mr. F. Stone).

ESKDALE (WHITBY).

May 3, 4.
The Eskdale 'Tournament of Song' for the first time occupied two days and demanded the services of two These were Mr. Harry Evans and Mr. Among the solo competitions that for adjudicators. Arthur Wilson. sight-reading (juniors) was worthy of note as it attracted sixteen entries; the winners were A. Crawford and W. Ord, bracketed. Prizes for prepared solo-singing were won by Miss L. Sibly (contralto, seven entries), and Mr. W. Garbutt (tenor, nineteen entries).

In the school competitions, Farndale gained a prize for unison singing; Guisborough for part-singing, with a word of special commendation from Mr. Evans; Aislaby for action-song; and Guisborough Providence Girls' for sight-

Three church choirs for men and boys, of whom Saltburn Parish Church proved the best, sang Wesley's 'Wash me throughly.' Skelton Parish Church were the best of six mixed-voice church choirs who sang Mendelssohn's 'How lovely are the messengers.' The tests, entries and results in the chief choral competitions were as follows:

MIXED-VOICE. Test: 'The sea hath it's pearls' (Pinsuti). Saltburn Glee Society.

Danby and District Choral Society. Whitby Musical Union. 2nd. Pickering Choral Society.

FEMALE-VOICE. Test: 'Encinctured with a twine of leaves' (Coleridge-Taylor).

Fylingdales. Brunswick. and.

Pickering. Whitby Primitive Methodist. Saltburn Glee Society. West Cliff Congregational.

MALE-VOICE. Test: 'Life's crown is love' (R. Schumann). Whitby Parish Church. Danby. and.

Bohemian. 3rd. Pickering.

The Concordia. Brotton Parish Church.

Prizes were won by a combined junior violin class from Whitby, who played the March from Costa's 'Eli,' and by Mrs. Kirk's Orchestra, Pickering, who played Wuerst's 'Sous le balcon.'

> MORECAMBE FESTIVAL. May 4, 5, 6, 7. (FROM OUR OWN CORRESPONDENT.)

This was the twentieth meeting at Morecambe. As Canon Gorton wrote in the foreword to the Festival programme:—"Next year we come of age. The steady growth of the movement permits, I hope, some flourish of trumpets. The syllabus of what we boldly called the "second annual music competition" included five classes; these have now extended to forty, and a single fly-leaf has grown into a book of forty-six pages! We purpose to celebrate our coming of age by inviting those interested in the festival to assist us in choosing the music from the programmes of past years.' If in England at the time, Sir Edward Elgar has promised to be present, and Dr. McNaught and Dr. Walford Davies are also to be

This year's festival was shorn of much of its attractiveness by the sudden cancellation of all the 'open' competitions on

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Children's day brought the first really full attendance, and Children's day brought the first really full attendance, and the day's performances reached a high standard. Skipton and Caton particularly distinguished themselves in the 'Maypole' class. The senior action-song enabled those indefatigable Preston children to turn 'There was an old woman who lived in a shoe' to admirable account. How ingeniously it was worked out! The 'Red Cross Brigade' of the Caton Choir had a most serious, not to say gloomy, side to it; the ambulance 'properties' lent realist touches. The concert programme on the children's day included the new junior cantata 'Jack Horner's ride,' composed by Ir Joseph Hathaway and conducted by the composer. The

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The chief results in the competitions were as follows:-

GIRLS' FRIENDLY SOCIETIES. (Challenge banner class.)

1st. Morecambe (Miss R. Duff). 2nd. Lancaster (Miss Lilian Brash).

FEMALE-VOICE CHOIRS. (Two local classes, six entries in each.) Carnforth Choral Society (Mr. E. E. Unsworth). Burton Choral Society (Mr. John Atkinson).

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MIXED-VOICE CHOIRS (local villages). Clapham (Mr. J. F. Constantine).

(Other local choirs, six entries).

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In the challenge shield class for elementary schools, Morecambe Central (Mr. Stoddard) were first; Heskethwith-Becconsall C.E. (Mr. T. Wilson) second; Morecambe National (Mr. J. T. Procter) third. In other juvenile competitions, first prizes were secured by Bolton-le-Sands C. E. (Miss A. E. Tabener), Heaton St. Barnabas, Bradford (Mr. J. H. Wilkinson), Heaton Parish Church Choir Boys, Bradford (Mr. C.M. Packley and Shirton Browthen Street Bradford (Mr. C. M. Rooks), and Skipton, Broughton Street (Mr. A. Townshend).

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The adjudicators were Professor Granville Bantock, Mr. Frederick Corder, Mr. S. H. Nicholson, Mr. T. Tertius Noble, Dr. J. W. G. Hathaway, Mr. C. H. Fogg, and Miss E. Robinson.

The Times said: 'The culmination of this children's festival was a cantata "Jack Horner's ride," by Dr. Hathaway, who was one of the judges, and who conducted the performance of his music, which is well suited for its purpose, being tuneful and rhythmical and at the same time full of touches of refined musicianship. The combined choirs formed a huge chorus. musicianship. The combined choirs formed a huge chorus, which sang from memory and with unfailing spirit, while the children who assumed the principal characters enacted their parts with an intelligence that made one feel what wonderful possibilities a sympathetic and inspiring teacher may discover in a child of fair average intelligence.'

ALEXANDRA PALACE (HERTS AND NORTH MIDDLESEX).

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This great festival appeals very successfully to the northern districts and suburbs of London. The chief results were as

Soprano. - Miss Florence Laing. Mezzo-soprano.—Miss Betty Grylls. Contralto.—Mrs. G. C. Turner. Tenor.-Mr. Alfred Fowler. Baritone. - Mr. Edward Thompson. Bass,—Mr. C. H. Cunningham. Boys' solo (45 entries).—Harold Cutbush.

Pianoforte solo (junior classes).—Miss Betty Grieve, Miss Violet Boyton, Master C. A. Bedells, and Miss Sylvia Knudsen.

Pianoforte solo (senior).—Mr. G. T. Ball.
Violoncello.—Miss Helen Pearse.
Violin (senior).—Miss Dorothy Pearson.
Instrumental trio (senior).—Mrs. W. Greenwood's party.
String quartet.—Messrs. E. Stuart-Smith's party.

In the open competition for mixed-voice choirs the tests were Weelkes's madrigal 'As Vesta was descending' and Brahms's 'Vineta.' Hertford Festival Choir (Mr. J. L. Brahms's 'Vineta.' Hertford Festival Choir (Mr. J. L. Gregory) gained a victory over Essendine (Mr. W. Kendall) and Canning Hall, Clerkenwell (Mr. A. J. Franklin). The open class for ladies' choirs attracted a choir from Coventry, the Wheatly Street Institute (Mrs. L. R. O. Petty), who carried off the chief honours; separated from them by one mark were Mr. Passmore's Tufnell Park Choir; Madame Grace Day-Winter's Choir secured third place. The tests were Schumann's 'Sinks the night' and Lassen's 'Spanish Gipsy Girl.' Eight choirs sang. Elgar's 'Yea, cast me from heights' and Cornelius's 'Riders' song' were prescribed in the open male-voice class; the first prize went to the Peel Male-voice Choir (Mr. T. C. Hamersley). In three classes for choral societies within the area nine

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In two competitions for choirs from L.C.C. Evening Continuation Schools, the entries (in programme order) and results were as follows :-

MIXED-VOICES.

Tests: 'The knight's tomb' (Stanford); and 'Come away, sweet love' (Rathbone).

Eglinton Road, Plumstead (Mr. Edward Gibson Davis). Upper Hornsey Road (Mr. Harry Smith). Essendine, Paddington (Mr. W. Kendall).

Cranford Street, Camberwell (Mr. Frank Lowden). Millfields Road, Clapton (Mr. A. Morgan). Queen's Road Evening Commercial School, Dalston

(Mr. Walter Penn). Kingsgate Road, West Hampstead (Mr. Frank Lowden).

FEMALE-VOICES.

Tests: 'From the green heart of the waters' (Coleridge-Taylor); and 'Triumph of Fate' (Purcell).

Queen's Road Evening Commercial School (Mr.

Walter Penn).

Cranford Street, Camberwell (Mr. Frank Lowden). Upper Hornsey Road (Mr. Harry Smith).

Choirs from larger elementary schools sang, in four classes, Purcell's 'Nymphs and shepherds' and the Round 'Wind, gentle evergreen.' The four first-prize winners—

chase Side C.S., Enfield (Mr. Harry D. Vincent)
Albert Street C.S., N. Finchley (Mr. Harold Preston)
Campsbourne C.S., Hornsey (Miss B. D. G. Moffat)
Bayford (Mr. Morgan Biles)

and two second-prize winners—
Stroud Green C.S. (Mr. Charles Rowley)
Croxley Green Girls' School (Miss Anne Clarke)

met again in a Challenge Competition for a Broadwood pianoforte, the test being Lloyd's 'Twelve by the clock.' Campsbourne were successful.

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Adjudicators: Dr. Arthur Somervell, Dr. Henry Coward,
Dr. P. C. Buck, Mr. Alfred Gibson, Mr. W. E. Whitehouse,
Mr. J. Dykes, Mr. Daniel Price, Mr. James Bates, Mr.
William Shakespeare, Mr. G. D. Cunningham, Mr. W.
McNaught, jun. The hon. secretary of the festival is Miss McNaught, jun. Cecilia Hill, of Wentworth Hall, Mill Hill.

BERKS, BUCKS AND OXON.

May 7, 9, 10, 11, 12.

This festival appeals largely to a country population. It is so well supported by the elementary schools that the junior section of the competitions has to be much sub-divided. The elementary schools whose choirs won first prizes were: Albury and Tiddington (Miss Ballard), Beaconsfield C.E. Albury and Iddington (Miss Balard), Beaconsheld C.E. (Mr. Baker), Central School, Langley (Mr. E. Swell), Tonman-Mosley C.S., Slough (Mr. A. W. Proctor). Among non-elementary schools Kendrick Girls', Reading (Mr. Scrivener) were the best. Datchet King's Messengers (Mr. Britten) obtained first place in a class for children's choirs, Sunday School choirs, &c., and Coleshill C.E. in a class for elementary school teachers in which Rubinstein's class for elementary school teachers in which Rubinstein's 'The Angel' was prescribed. Beaconsfield G.F.S. (Miss Blunt) were successful in a class for girls' clubs; the test was Schumann's 'Old mill beloved.'

The chief tests in the junior classes were: 'The owl' (Parry), 'The fairy cobbler' (Horrocks), 'The sea' (Harwood), 'Wilt thou lend me thy mare' (Nares), 'When young leaves are springing' (C. Wood), 'Robin redbreast' (Stanford) and 'The Lamb' (Walford Davies); there were

also sight-reading tests.

In the chief female-voice choral contest Dr. Vaughan Williams's 'Sound asleep' was the test and Oxford ladies' (Mr. A. C. Boult) the winning choir; in another femalevoice class Beaconsfield (Rev. A. S. Commeline) were first. The Rev. B. C. S. Everett's Choir, Windsor, were successful in the male-voice section.

Four classes were open to Church choirs; in each class one of the tests was a well-known hymn to be chosen by the The wining choirs were St. Michael-and-All adjudicator. Angels, Hughenden (Mr. Brittnell), Saunderton Parish (Rev. L. Packer), George Street Congregational, Oxford (Mr. Phillips), and Holy Trinity Parish Church, Windsor (Mr. Clapshaw). In the three mixed-voice choir competitions the Rev. B. C. S. Everett's Choir, Windsor, Islip Choral Society (Mr. Annis) and Mrs. Commeline's Choir Weybridge, Worcester, and other centres.

were the prize-winners. The tests were: 'His golden locks' (Dowland), 'Down in a flow'ry vale' (Festa) and 'My bonny lass she smileth' (Morley).

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There were also competitions for vocal and instrumental solos, duets, &c. In the orchestral classes Wycombe Abbey School String Orchestra (Miss I. Gibson) and Beaconsfield Orchestral Society (Miss Blount) were successful.

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Twenty-four choirs of the Dorset Choral Association took art in this choral festival. There were eight classes, in part in this choral festival. which the prizes were won by Sherborne (Mr. Hodgson), Bank Buildings Baptist, Weymouth (Mr. Rendell), St. John's, Weymouth, Holwell Combined Choirs (Mr. Tester), Evershot (Mr. George), Charminster (Mr. Lane), Weymouth Glee Party (Mr. Crocker), and Weymouth Pupil Teachers' Centre (Mr. Babb). The test-pieces included 'The Battle of the Battle' (Lloyd), 'O Gladsome Light,' 'If I had but two little wings' (Parry), 'The boat song' (Cowen), 'The two little wings' (Parry), 'The boat song' (Cowen), 'The pilgrims' (Leslie), 'Hymn before action' (Walford Davies) 'In absence' (Dudley Buck), 'Evening rest' (Herring), and 'Jack Frost' (Hatton). Mr. Harry Evans adjudicated.

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In two competitions for choirs from L.C.C. Evening Continuation Schools, the entries (in programme order) and results were as follows :-

MIXED-VOICES.

Tests: 'The knight's tomb' (Stanford); and 'Come away, sweet love' (Rathbone).

Eglinton Road, Plumstead (Mr. Edward Gibson Davis). Upper Hornsey Road (Mr. Harry Smith). Essendine, Paddington (Mr. W. Kendall).

Cranford Street, Camberwell (Mr. Frank Lowden). Millfields Road, Clapton (Mr. A. Morgan). Queen's Road Evening Commercial School, Dalston

(Mr. Walter Penn). Kingsgate Road, West Hampstead (Mr. Frank Lowden).

FEMALE-VOICES.

Tests: 'From the green heart of the waters' (Coleridge-Taylor); and 'Triumph of Fate' (Purcell).

Queen's Road Evening Commercial School (Mr.

Walter Penn).

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Choirs from larger elementary schools sang, in four classes, Purcell's 'Nymphs and shepherds' and the Round 'Wind, gentle evergreen.' The four first-prize winners—

chase Side C.S., Enfield (Mr. Harry D. Vincent)
Albert Street C.S., N. Finchley (Mr. Harold Preston)
Campsbourne C.S., Hornsey (Miss B. D. G. Moffat)
Bayford (Mr. Morgan Biles)

and two second-prize winners—
Stroud Green C.S. (Mr. Charles Rowley)
Croxley Green Girls' School (Miss Anne Clarke)

met again in a Challenge Competition for a Broadwood pianoforte, the test being Lloyd's 'Twelve by the clock.' Campsbourne were successful.

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Adjudicators: Dr. Arthur Somervell, Dr. Henry Coward,
Dr. P. C. Buck, Mr. Alfred Gibson, Mr. W. E. Whitehouse,
Mr. J. Dykes, Mr. Daniel Price, Mr. James Bates, Mr.
William Shakespeare, Mr. G. D. Cunningham, Mr. W.
McNaught, jun. The hon. secretary of the festival is Miss McNaught, jun. Cecilia Hill, of Wentworth Hall, Mill Hill.

BERKS, BUCKS AND OXON.

May 7, 9, 10, 11, 12.

This festival appeals largely to a country population. It is so well supported by the elementary schools that the junior section of the competitions has to be much sub-divided. The elementary schools whose choirs won first prizes were: Albury and Tiddington (Miss Ballard), Beaconsfield C.E. Albury and Iddington (Miss Balard), Beaconsheld C.E. (Mr. Baker), Central School, Langley (Mr. E. Swell), Tonman-Mosley C.S., Slough (Mr. A. W. Proctor). Among non-elementary schools Kendrick Girls', Reading (Mr. Scrivener) were the best. Datchet King's Messengers (Mr. Britten) obtained first place in a class for children's choirs, Sunday School choirs, &c., and Coleshill C.E. in a class for elementary school teachers in which Rubinstein's class for elementary school teachers in which Rubinstein's 'The Angel' was prescribed. Beaconsfield G.F.S. (Miss Blunt) were successful in a class for girls' clubs; the test was Schumann's 'Old mill beloved.'

The chief tests in the junior classes were: 'The owl' (Parry), 'The fairy cobbler' (Horrocks), 'The sea' (Harwood), 'Wilt thou lend me thy mare' (Nares), 'When young leaves are springing' (C. Wood), 'Robin redbreast' (Stanford) and 'The Lamb' (Walford Davies); there were

also sight-reading tests.

In the chief female-voice choral contest Dr. Vaughan Williams's 'Sound asleep' was the test and Oxford ladies' (Mr. A. C. Boult) the winning choir; in another femalevoice class Beaconsfield (Rev. A. S. Commeline) were first. The Rev. B. C. S. Everett's Choir, Windsor, were successful in the male-voice section.

Four classes were open to Church choirs; in each class one of the tests was a well-known hymn to be chosen by the The wining choirs were St. Michael-and-All adjudicator. Angels, Hughenden (Mr. Brittnell), Saunderton Parish (Rev. L. Packer), George Street Congregational, Oxford (Mr. Phillips), and Holy Trinity Parish Church, Windsor (Mr. Clapshaw). In the three mixed-voice choir competitions the Rev. B. C. S. Everett's Choir, Windsor, Islip Choral Society (Mr. Annis) and Mrs. Commeline's Choir Weybridge, Worcester, and other centres.

were the prize-winners. The tests were: 'His golden locks' (Dowland), 'Down in a flow'ry vale' (Festa) and 'My bonny lass she smileth' (Morley).

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IN MEMORIAM EDWARD VII.

THE GLORIES OF OUR BLOOD AND STATE

CHORUS FOR MEN'S VOICES (UNACCOMPANIED)

THE WORDS WRITTEN BY JAMES SHIRLEY (1596-1666)

THE MUSIC COMPOSED BY

GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



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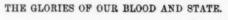
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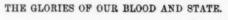


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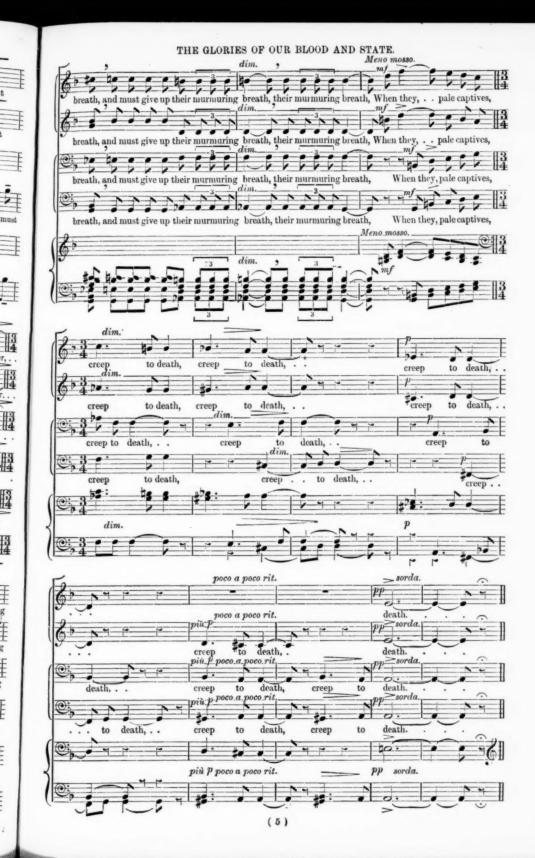
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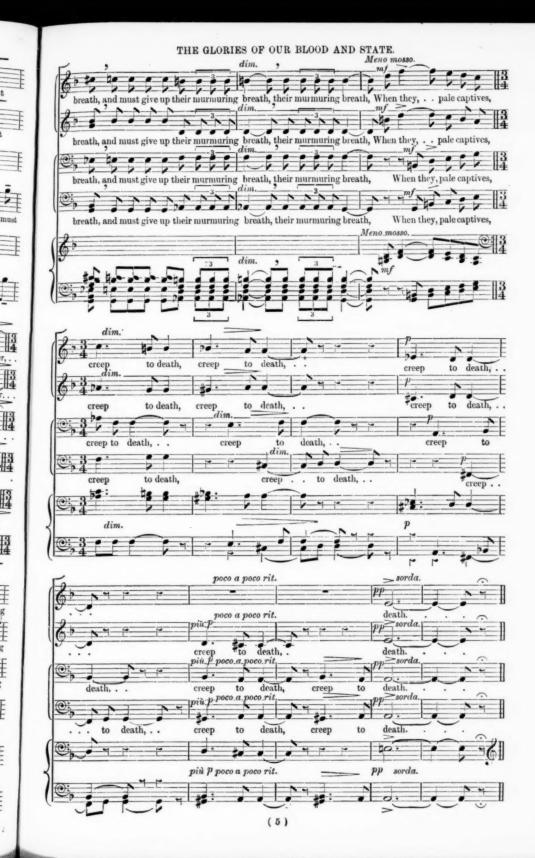
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There is much truth on both sides of this argument, moments to be at heart on the side of his critics. It is not perfection in the lowlier and more intimate form of chamber

many years since he rejoiced at the prospect of having the 'Dream of Gerontius' at the Morecambe festival. And we may venture to think that if it had been possible for Canon Gorton to have continued unabated his own active support of the festival, that prospect would by now have been fulfilled, and neither would Mr. Atkins's criticism have been offered nor Canon Gorton's defence been ever thought of. But those who advocate larger works should be careful how far they advocate easy standards of performance. Those who live in the big music centres know too well how uninspiring the greatest work can be if there is not at least the spirit of perfection in the giving of it. They know also how rarely in these centres anything like fine performances of the smaller choral works can be heard. And they know the excessive conservatism which comes from a too great awe of great works and of the past altogether, as well as the frivolous impatience with the beautiful in the smaller forms of music. It is to get away from these things that the weariest critic in our large towns gladly makes a rilgrimage to Morecambe, where he can hear the smaller works given with due feeling for their perfectness and beauty, and where the new composer, if he is not heard in his greatest work, is at least not denied a hearing altogether.

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A Lancashire correspondent writes :- Messrs. Ivor Atkins and Herbert Thompson have dealt with this subject from the point of view of conductor and critic; may I record a few thoughts as a choir singer who has taken part in Lancashire combined performances and heard many more? The question of massed performances by numerous competing choirs is one of the knotty problems, at any rate in the North. I cannot agree with Mr. Thompson's statement 'that perfection of execution, however desirable, is after all of less impor-tance than spreading a familiarity with the greatest efforts of the masters, or of that by Mr. Atkins, 'that the spread of musical knowledge is of far greater importance than choral

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It should not be forgotten that the method of spreading this musical knowledge which has been deliberately chosen this musical knowledge which has been dealed, is through the medium of choral music, and unless the highest degree of efficiency is ever kept in view, how is the art going to make the desired progress? In some districts it is notorious that excessive zeal for purely competitive singing has frustrated attempts at high-class performances of choral has frustrated attempts at high-class performances of chora works on the larger scale, and this is greatly to be deplored. Combined performances by visiting competitive choirs have in the past proved a fiasco at both Morecambe and Blackpool because of inadequate opportunities for joint rehearsals as one large unit, and the promoters withdrew them rather than submit a performance which they knew would fall short of the high standard prevailing in competitive work. Mr. Ivor Atkins, in company with others, would appear to have fallen a victim to the fallacy that madrigal and part-song work is rather a waste of time unless it lead up to a familiarity with what he calls 'the great music of the earth.' But will he what he calls 'the great music of the earth.' But will he or anybody else seriously argue that Brahms's 'Requiem' is more perfect art than, say, 'Fest- und Gedenksprüche,' or 'Night watch,' or 'In autumn' of the same composer? Will he contend that Elgar's 'O wild west wind' or 'There is sweet music' is inferior as choral writing to that in 'The Kingdom' or 'The Apostles'? As well say that string quartet music is inferior to orchestral music. The truth is that a comparison of this nature is but not the whole truth on either. Canon Gorton, it is neither possible nor desirable; that each form occupies an well to remember, has been found in some very enthusiastic honourable position in the palace of musical art, and

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It should not be forgotten that the method of spreading this musical knowledge which has been deliberately chosen this musical knowledge which has been dealed, is through the medium of choral music, and unless the highest degree of efficiency is ever kept in view, how is the art going to make the desired progress? In some districts it is notorious that excessive zeal for purely competitive singing has frustrated attempts at high-class performances of choral has frustrated attempts at high-class performances of chora works on the larger scale, and this is greatly to be deplored. Combined performances by visiting competitive choirs have in the past proved a fiasco at both Morecambe and Blackpool because of inadequate opportunities for joint rehearsals as one large unit, and the promoters withdrew them rather than submit a performance which they knew would fall short of the high standard prevailing in competitive work. Mr. Ivor Atkins, in company with others, would appear to have fallen a victim to the fallacy that madrigal and part-song work is rather a waste of time unless it lead up to a familiarity with what he calls 'the great music of the earth.' But will he what he calls 'the great music of the earth.' But will he or anybody else seriously argue that Brahms's 'Requiem' is more perfect art than, say, 'Fest- und Gedenksprüche,' or 'Night watch,' or 'In autumn' of the same composer? Will he contend that Elgar's 'O wild west wind' or 'There is sweet music' is inferior as choral writing to that in 'The Kingdom' or 'The Apostles'? As well say that string quartet music is inferior to orchestral music. The truth is that a comparison of this nature is but not the whole truth on either. Canon Gorton, it is neither possible nor desirable; that each form occupies an well to remember, has been found in some very enthusiastic honourable position in the palace of musical art, and

music, be it instrumental or vocal, is to be prized as much as in the more massive forms. If you can encourage both sides of choral art side by side, always maintaining the highest standard of efficiency (as has been acknowledged to be the case, say, at Blackpool in the last two years), so much the better; but if not, surely it were better to leave out the bigger works, rather than debase the standard which we know ought to be attained, until circumstances permit such a consummation. Better have miniatures perfectly rendered than the 'great masters' inadequately interpreted. The high quality of performances at competition festivals is inevitably reacting on the larger choral bodies. In Liverpool and in North Staffordshire will be found large choirs preparing their big works with the same assiduous care that they would bestow on a competition piece. Why? Because their conductors have a higher standard of excellence which they have learned in competitive work. In at least one big Lancashire centre there is a growing dissatisfaction (amongst people who are not content to take merely perfunctory views on musical art) with the relatively feebler preparation of the big choral works. Bach performances have been heard, of which competitive choirs of any standing would have been ashamed—due, no doubt, to insufficient rehearsal; but now people are beginning to ask why the greater masterworks should not be prepared with the same thoroughness which is displayed by those bodies of singers working on the lowlier plane of choral miniatures; if works in this form of art by Brahms, Cornelius, Elgar, Bantock, and the rest, are worth all the rehearsal which they undoubtedly receive, then how much more so the monumental creations! The more the musical public becomes familiarised with the high standard of performances by the best of the choirs who have gained distinction in the competition arena, the more will it insist on the same excellence from the bigger choirs, and the demand will grow more insistent every year.

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the merely musical side of the performance, and too oblivious of the poetical side of it. Dr. McNaught did quite right to take some of the poetical lines by themselves without the music, and parody the choirs' phrasing and interpretation of them. One always wishes on these occasions that the or them. One always wishes on these occasions that the needed lesson could be given on the allopathic principle of a disease being cured by its opposite. If a Willner, for example, could sing a few songs in the hearing of the various cheirs, and show them what effect can be made by an artist with hardly any voice, but with the power of getting inside the words and the spirit of the music, it would be the best corrective of this passion for dwelling too exclusively on the external minutiae. One cheir, however, gave us a rare treat: the Stourbridge Institute Male-Voice Choir, which was without competitors both in the class for workmen's clubs and in the open competitions for male-voice choirs. I have never heard it or even heard of it before, but if it can sing on ordinary occasions as splendidly as it did to-night, it would give the best of the crack northern choirs a shaking. vocal material is excellent; the musicanship of the choir, as shown in its handling of Elgar's difficult "The Reveille," is unusually sound; and its conductor, Mr. Henry Woodall, is evidently a choir-trainer of exceptional abilities. The performances of the choir fully deserved the warm eulogy that Dr. McNaucht gave them. that Dr. McNaught gave them.

II.-KENT FESTIVAL Снатнам, Мау 25.

This is a movable event. Last year it was held at Dover. There were a fair number of entries spread over numerous classes. In the chief choral class, the tests for which were classes. In the chief choral class, the tests for which were 'Weary wind of the West' (Elgar), 'All creatures now are merry minded' (Benet), and a sight-singing test, the Canterbury Choral Society (Dr. C. Charlton Palmer) was first and Sheerness Co-operative Choral Society (Mr. S. Quint) second. Two village orchestras played some simple music acceptably; village choirs sang 'Morning Song' (Brahms) and 'He that hath a pleasant face' (Hatton), and Wateringbury (Mr. Edgar A. Smith) came first. Four very good female-voice choirs sang 'How merrily we live' (Este) and 'In the dell and dingle' (Benet). The Girls' Grammar School, Maidstone, sang remarkably well and were placed first. There were besides classes for vocal duets and quartets that supplied interest and variety. The audiences were fairly large, and the proceedings generally were evidently interesting alike to performers and listeners.

III.—TRURO.

CORNWALL COUNTY COMPETITION .- May 9, 10, 11.

When Lady Mary Trefusis, the chairman of the Committee of the Association of Competition Festivals, a few years ago fixed her home near Truro, it was easy to prophesy that it would not be long before an effort would be made to establish a competition festival in Cornwall. The happy fulfilment of the prophecy has now to be After gathering an influential committee and holding public and many private meetings, the first festival was held at Truro on the above-named dates with conspicuous and highly gratifying success. Here and there one heard of aloofness arising mainly from doubts as to what it all meant, but generally the support was cordial.

There were four instrumental classes (village bands, trios, and two sets of small orchestras), and twenty choral classes. No soloists were catered for, and no money prizes were offered. There were one hundred entries, but not all appeared; an alteration of dates and some illness kept some away. Dr. H. P. Allen adjudicated on the first two days, and dealt with all the adult sections. I heard only the juniors on the third day. The school entries were very satisfactory and seemed to show that Cornwall school teachers are not afraid of being beaten by their comrades in work. In one class there were eight school entries, we heard to night come from their being too intent on in another thirteen, and in still another five, all from

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the merely musical side of the performance, and too oblivious of the poetical side of it. Dr. McNaught did quite right to take some of the poetical lines by themselves without the music, and parody the choirs' phrasing and interpretation of them. One always wishes on these occasions that the or them. One always wishes on these occasions that the needed lesson could be given on the allopathic principle of a disease being cured by its opposite. If a Willner, for example, could sing a few songs in the hearing of the various cheirs, and show them what effect can be made by an artist with hardly any voice, but with the power of getting inside the words and the spirit of the music, it would be the best corrective of this passion for dwelling too exclusively on the external minutiae. One cheir, however, gave us a rare treat: the Stourbridge Institute Male-Voice Choir, which was without competitors both in the class for workmen's clubs and in the open competitions for male-voice choirs. I have never heard it or even heard of it before, but if it can sing on ordinary occasions as splendidly as it did to-night, it would give the best of the crack northern choirs a shaking. vocal material is excellent; the musicanship of the choir, as shown in its handling of Elgar's difficult "The Reveille," is unusually sound; and its conductor, Mr. Henry Woodall, is evidently a choir-trainer of exceptional abilities. The performances of the choir fully deserved the warm eulogy that Dr. McNaucht gave them. that Dr. McNaught gave them.

II.-KENT FESTIVAL Снатнам, Мау 25.

This is a movable event. Last year it was held at Dover. There were a fair number of entries spread over numerous classes. In the chief choral class, the tests for which were classes. In the chief choral class, the tests for which were 'Weary wind of the West' (Elgar), 'All creatures now are merry minded' (Benet), and a sight-singing test, the Canterbury Choral Society (Dr. C. Charlton Palmer) was first and Sheerness Co-operative Choral Society (Mr. S. Quint) second. Two village orchestras played some simple music acceptably; village choirs sang 'Morning Song' (Brahms) and 'He that hath a pleasant face' (Hatton), and Wateringbury (Mr. Edgar A. Smith) came first. Four very good female-voice choirs sang 'How merrily we live' (Este) and 'In the dell and dingle' (Benet). The Girls' Grammar School, Maidstone, sang remarkably well and were placed first. There were besides classes for vocal duets and quartets that supplied interest and variety. The audiences were fairly large, and the proceedings generally were evidently interesting alike to performers and listeners.

III.—TRURO.

CORNWALL COUNTY COMPETITION .- May 9, 10, 11.

When Lady Mary Trefusis, the chairman of the Committee of the Association of Competition Festivals, a few years ago fixed her home near Truro, it was easy to prophesy that it would not be long before an effort would be made to establish a competition festival in Cornwall. The happy fulfilment of the prophecy has now to be After gathering an influential committee and holding public and many private meetings, the first festival was held at Truro on the above-named dates with conspicuous and highly gratifying success. Here and there one heard of aloofness arising mainly from doubts as to what it all meant, but generally the support was cordial.

There were four instrumental classes (village bands, trios, and two sets of small orchestras), and twenty choral classes. No soloists were catered for, and no money prizes were offered. There were one hundred entries, but not all appeared; an alteration of dates and some illness kept some away. Dr. H. P. Allen adjudicated on the first two days, and dealt with all the adult sections. I heard only the juniors on the third day. The school entries were very satisfactory and seemed to show that Cornwall school teachers are not afraid of being beaten by their comrades in work. In one class there were eight school entries, we heard to night come from their being too intent on in another thirteen, and in still another five, all from

different schools. The concert hall presented an exhilarating scene the whole day, and the interest

shown was very keen.

The singing generally left no doubt as to the natural musical capacity of the children. As for tone, the power exhibited was to me exceptional. Choirs of, say, thirty girls of about twelve years of age would sing with a sonority and vitality that were sometimes almost staggering. But these performances had the faults of their virtues. The tone was poured out so generously that refinement was lost sight of. This will no doubt come. I felt that I astonished the audience by giving a first place to a small choir of children from Helston who did not happen to possess powerful voices, but who sang with delicate rhythm and nice taste. Other choirs that excelled were those from Redruth and Pool. The fact that one or two teachers could secure beautiful as well as imposing results from these spirited Cornwall children was very satisfactory, and should prove to be a good object-lesson.

Lady Mary Trefusis and all associated with her in this enterprise have every reason to be encouraged

with their first year's success.

The chief results of all three days were as follows: Choral Societies. 'In the merry spring' (Ravenscroft), St. Mary's Wesleyan (Truro).

SMALL TOWNS.

'The broken vow' (Selmer), St. Day Ladies' Choirs. G.F.S. (Mrs. Martin). Men's Choirs. 'There is a garden' (Brewer), Marazion

(Mr J. H. Trudgean). Church and Chapel Choirs. 'Praise the Lord' (Hayes),

St. Gluvias Church (Mrs. Blamey).

Choral Societies. 'Come, let us join' (Beale), 'Since thou, O fondest ' (Parry), Penryn (Mrs. Blamey).

VILLAGES.

Church and Chapel Choirs. 'Christmas Song' (Prætorius), Sticker Mission Church Choir.

LARGE TOWNS.

'Spring' (Harvey Grace), St. Mary's Ladies' Choirs. Wesleyan (Truro), (Mr. J. Herbert Williams).
Men's Choirs. 'Feasting I watch' ((Elgar), Truro People's Palace (Mr. Wallace Smith).

(Much Commended.) Church and Chapel Choirs. 'Hear, King of Angels (Bach), (Equal) St. John's and St. Mary's Wesleyan.

SCHOOL CHOIRS.

First and second places in various classes: (a) Truro College, Redruth County School; (b) Probus, St. Feock; (c) Basset Road Girls, Camborne, Helston Wesleyan; (d) Helston Girls' County School, Camborne Girls' County School; (e) Truro County School, Probus.

The tests were various rounds. 'The lover's tasks' (Cecil Sharp's Folk-songs), 'Rock-a-bye' (Parry), 'Black-berries' (Myles B. Foster), 'Hawke' (C. H. Lloyd), 'Night has passed away' (Battison Haynes), 'Fairy elves' (Cuthbert Harris), 'Admiral Benbow' (Folk-song), 'The Shepherd's Sirena' (C. V. Stanford), 'Hail, Judea' (Handel). The combined music was 'Land to the leeward' (Parry) and 'By dimpled brook' (Arne).

IV.-ABERDEEN (N.E. SCOTLAND). June 2, 3, 4, 5.

This festival, although only in its second year, has achieved remarkable success. Last year its results exceeded the hopes of the promoters, and this year's event drew nearly double the number of competitors.

The festival had three distinct sections. there were the competitions, which were spread over three days; next there was the Church Choir Festival, which united in one combination no fewer than thirtytwo of the city church choirs, and lastly, there was

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The test-pieces and chief results were as follows:

Mixed choirs of not less than 40 or more than 70 voices: 'With drooping wings' (Purcell), 'My love dwelt in a northern land' (Elgar), 'Evening has lost her throne' (Bantock). Challenge Shield. Peterhead Choral Society (Warren T. Clemens), 214 marks; Banff Choral Society (Thomas E. Wright), 189 marks.

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'In silent night' (Brahms), 'Love, fare thee well' (Brahms),
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Church or other choirs from places whose population was below 2,000: "Call to remembrance" (Farrant) and "Blessed are they" (Tours). Dufitown Choir (John N. Taylor), 133 marks; (equal) Ellon Choral Society (Rev. W. Haslewood), 133 marks; (equal) Enour Chords (G. A. Innes), 125 marks each; Braemar U.F. (Samuel S. Page), 123 marks.

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Rural elementary schools: 'Will you walk a little faster?'
facdonald) and 'Rock-a-bye' (Parry). Burfold Public (Macdonald) and School (Robert Thomson), 215 marks.

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Female-voice choirs from business firms, girls' clubs, etc.:
Hey-ho-hey' (Richards) and 'Bells at Eve' (Abt).
Aberdeen, the Broadford Works Female-voice Choir (Muriel Norris-Adams), 120 marks; Aberdeen, Holburn Street Girls' Club (Miss Wright), 119 marks.
String orchestras: 'Lady Radnor's Suite,' Nos. 1, 4, 5 (Parry).
Aberdeen University Orchestra (C. Sanford Terry), 212 marks; Aberdeen Queen's Cross Orchestral Society (W. T. Clemens), 206 marks; Banffshire String Orchestra

(Thomas E. Wright), 203 marks.

Mixed orchestras: Schubert's Symphony in B minor (first movement). Aberdeen University Orchestra (C. Sanford Terry), 76 marks; Aberdeen Symphony Orchestra (Percival R. Kirby), 75 marks; Banff Orchestral Society (Thomas E. Wright), 68 marks.

The performance of 'The Messiah' by the eleven combined choirs drew an overwhelming audience. The various units had been welded into a whole by the skill of Dr. Coward, and the result was an imposing performance of this oratorio such as had never before been heard in Aberdeen. The choir numbered 500 voices, and there was an efficient orchestra of 80 voices, and there was an emicent ortesta of scotland. performers gathered from many parts of Scotland. The soloists were Miss Mabel Manson, Miss Nellie Riach, Mr. Henry Brearley, and Mr. Joseph Lycett. Mr. Warren T. Clemens was the organist.

The Church Choir Festival, held on Sunday afternoon in the Music Hall, was equally successful. It was attended by the municipal authorities in their robes, and by many of the best known residents. The choir of 500 singers was composed, as already stated, of thirty-two of the city church choirs; there was a full orchestra to accompany, and Mr. Arthur

Collingwood was at the organ.

The 'Solemn Melody' for strings and organ by Dr. H. Walford Davies was played as an opening voluntary. The singing of the Old Hundredth by all present was deeply impressive. Other items were Sir Hubert Parry's 'Te Deum laudamus' in D (specially orchestrated for the occasion by the com-My soul doth magnify the Lord' (Henry Gadsby), and the fine, broad anthem, 'Hail, gladdening Light' (Sir George Martin). An address was delivered by the Very Reverend The Principal of the University, G. A. Smith, and lessons read by well-known ministers; the Lord Bishop of Aberdeen pronounced the Benediction. Professor Sanford Terry conducted the music.

The Aberdeen Free Press says: 'The North-East of Scotland second musical festival, which was closed yesterday, has been attended with conspicuous success from beginning has been attended with conspicuous success from beginning to end. The festival has been carried out on a more extended scale than last year, and while it continues to enlist sympathy and interest among musical bodies in Aberdeen, it has in greater degree received hearty support and encouragement from many parts of the North of Scotland.

'The whole programme was admirably arranged and carried out, and Professor Sanford Terry and all those associated with him in an enterprise which has in marked degree commended itself to the public are to be much congratulated and complimented on their efforts for musical culture and development in the North of Scotland.

'THE FEATURE OF THE FESTIVAL.

'The result of the festival, so far as its value can be yet appraised, has been exceedingly gratifying. That progress should have been almost entirely confined to the competitive section of the festival is only what must have been expected; the conditions under which the festival performance have to be conducted prevent their becoming in the meantime at least educational agencies of serious importance. Rather must they be regarded as novel and instructive entertainments which make for the interest and Portsoy Choral (Mr. J. W. Grieve), 'Messiah.'

financial prosperity of the festival. The real value of the festival has been in the competitions, which have doubled the size of last year so far as both the number of entries and participants are concerned. To every one of these competing singers the festival means weeks of strenuous grind and coaching in the finer points of expression and even in voiceproduction-things which the average conductor has not a great deal of time for in the course of the season's work. The immediate gain will be the raising of the standard of choral singing throughout a considerable part of the festival area, the creation of higher ideals, and a fresh spirit of endeavour. But the benefit of the competitions is not confined to the singers alone; they are also valuable in the making of a musical public, in the creating of intelligent audiences. The enormous increase in the attendance at all the competitions has been evidence of the good fruit which the festival is bearing in this direction. The manner in the festival is bearing in this direction. which the interest of the listeners became absorbed was one of the features of the contests of Friday and Saturday. Repetitions instead of boring the audiences made them more expectant and critical, and as fresh competitions threw new lights upon the composition the points were keenly discussed. The critical standard rose, too, as the competitions proceeded, and the knowing ones did not hesitate to adjudicate in advance or even to criticise Dr. McNaught's decisions. this was of immense value, and if we are only in the evolutionary stage, the increasing activity and interest excites many hopes for the future.

'More support and still more is what is wanted for the festival, that and a close study of the conditions under which the movement is to be developed. Choralists outside Aberdeen have done gallantly, indeed the credit of the festival practically belongs to them. They have supported every branch at an effort and expense which the city competitors know nothing of. Only a small fraction of Aberdeen's musical resources has been represented in the festival. The entry of church choirs, for instance, was ridiculously small, and there was no representation whatever in the highest class of choral competition. The only gratifying feature, so far as Aberdeen was concerned, was the appearance of two choirs in the contest for working girls. This, as Dr. McNaught remarked, was the greatest capture of the festival, the class of material which is most desired and for which the benefits offered are most substantial. If the festival should be the means of establishing a number of such choirs (and there is material for a score in Aberdeen), it will have done enough to justify its existence.

'The great fact to be grasped is that these competitions have proved themselves to have a solid and practical value. have already increased the efficiency of choralists, and heightened the interest of the public in choral singing in various parts of the festival area; they have proved no less

popular than helpful, and, with a continuation of the present favourable circumstances, the revival or creation of a genuine taste for choral music throughout the entire North-East of Scotland district seems to be only a matter of time.

THE COMPETING CHOIRS AND CHORAL WORKS.

We are informed that the North-East of Scotland Choral Societies interested in the Festival performed the following works during the season 1909-10:

Aberdeen Choral Union (Mr. A. Collingwood), 'Golden Legend' and Mozart's 'Requiem.' Aberdeen Musical Institute (Mr. W. Lister), 'Creation' (at City Concerts).

Peterhead Choral Society (Mr. W. T. Clemens), 'Bavarian Highlands' (Elgar); 'Messiah'; 'Hiawatha' (complete). Fraserburgh Choral Society (Mr. W. Clemens), 'St. Paul'; 'Faust' selection (Gounod).

Dufftown Choral Society (Mr. J. Taylor), 'Messiah';

'Hiawatha' (complete). Banff and Macduff (Mr. T. E. Wright), 'Messiah'; mis-

cellaneous festival part-songs. Elgin Choral (Mr. J. Barritt), 'Messiah' (part); 'Maritana.' Turriff Choral (Mr. T. E. Wright), miscellaneous (chorus and orchestra); 'Unfinished Symphony'; festival partsongs.

Ellon Choral (Rev. W. Haslewood), 'Joan of Arc' (Gaul). Buckie Musical (Mr. J. Barritt), 'Yeomen of the Guard'

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Rural elementary schools: 'Will you walk a little faster?'
facdonald) and 'Rock-a-bye' (Parry). Burfold Public (Macdonald) and School (Robert Thomson), 215 marks.

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Female-voice choirs from business firms, girls' clubs, etc.:
Hey-ho-hey' (Richards) and 'Bells at Eve' (Abt).
Aberdeen, the Broadford Works Female-voice Choir (Muriel Norris-Adams), 120 marks; Aberdeen, Holburn Street Girls' Club (Miss Wright), 119 marks.
String orchestras: 'Lady Radnor's Suite,' Nos. 1, 4, 5 (Parry).
Aberdeen University Orchestra (C. Sanford Terry), 212 marks; Aberdeen Queen's Cross Orchestral Society (W. T. Clemens), 206 marks; Banffshire String Orchestra

(Thomas E. Wright), 203 marks.

Mixed orchestras: Schubert's Symphony in B minor (first movement). Aberdeen University Orchestra (C. Sanford Terry), 76 marks; Aberdeen Symphony Orchestra (Percival R. Kirby), 75 marks; Banff Orchestral Society (Thomas E. Wright), 68 marks.

The performance of 'The Messiah' by the eleven combined choirs drew an overwhelming audience. The various units had been welded into a whole by the skill of Dr. Coward, and the result was an imposing performance of this oratorio such as had never before been heard in Aberdeen. The choir numbered 500 voices, and there was an efficient orchestra of 80 voices, and there was an emicent ortesta of scotland. performers gathered from many parts of Scotland. The soloists were Miss Mabel Manson, Miss Nellie Riach, Mr. Henry Brearley, and Mr. Joseph Lycett. Mr. Warren T. Clemens was the organist.

The Church Choir Festival, held on Sunday afternoon in the Music Hall, was equally successful. It was attended by the municipal authorities in their robes, and by many of the best known residents. The choir of 500 singers was composed, as already stated, of thirty-two of the city church choirs; there was a full orchestra to accompany, and Mr. Arthur

Collingwood was at the organ.

The 'Solemn Melody' for strings and organ by Dr. H. Walford Davies was played as an opening voluntary. The singing of the Old Hundredth by all present was deeply impressive. Other items were Sir Hubert Parry's 'Te Deum laudamus' in D (specially orchestrated for the occasion by the com-My soul doth magnify the Lord' (Henry Gadsby), and the fine, broad anthem, 'Hail, gladdening Light' (Sir George Martin). An address was delivered by the Very Reverend The Principal of the University, G. A. Smith, and lessons read by well-known ministers; the Lord Bishop of Aberdeen pronounced the Benediction. Professor Sanford Terry conducted the music.

The Aberdeen Free Press says: 'The North-East of Scotland second musical festival, which was closed yesterday, has been attended with conspicuous success from beginning has been attended with conspicuous success from beginning to end. The festival has been carried out on a more extended scale than last year, and while it continues to enlist sympathy and interest among musical bodies in Aberdeen, it has in greater degree received hearty support and encouragement from many parts of the North of Scotland.

'The whole programme was admirably arranged and carried out, and Professor Sanford Terry and all those associated with him in an enterprise which has in marked degree commended itself to the public are to be much congratulated and complimented on their efforts for musical culture and development in the North of Scotland.

'THE FEATURE OF THE FESTIVAL.

'The result of the festival, so far as its value can be yet appraised, has been exceedingly gratifying. That progress should have been almost entirely confined to the competitive section of the festival is only what must have been expected; the conditions under which the festival performance have to be conducted prevent their becoming in the meantime at least educational agencies of serious importance. Rather must they be regarded as novel and instructive entertainments which make for the interest and Portsoy Choral (Mr. J. W. Grieve), 'Messiah.'

financial prosperity of the festival. The real value of the festival has been in the competitions, which have doubled the size of last year so far as both the number of entries and participants are concerned. To every one of these competing singers the festival means weeks of strenuous grind and coaching in the finer points of expression and even in voiceproduction-things which the average conductor has not a great deal of time for in the course of the season's work. The immediate gain will be the raising of the standard of choral singing throughout a considerable part of the festival area, the creation of higher ideals, and a fresh spirit of endeavour. But the benefit of the competitions is not confined to the singers alone; they are also valuable in the making of a musical public, in the creating of intelligent audiences. The enormous increase in the attendance at all the competitions has been evidence of the good fruit which the festival is bearing in this direction. The manner in the festival is bearing in this direction. which the interest of the listeners became absorbed was one of the features of the contests of Friday and Saturday. Repetitions instead of boring the audiences made them more expectant and critical, and as fresh competitions threw new lights upon the composition the points were keenly discussed. The critical standard rose, too, as the competitions proceeded, and the knowing ones did not hesitate to adjudicate in advance or even to criticise Dr. McNaught's decisions. this was of immense value, and if we are only in the evolutionary stage, the increasing activity and interest excites many hopes for the future.

'More support and still more is what is wanted for the festival, that and a close study of the conditions under which the movement is to be developed. Choralists outside Aberdeen have done gallantly, indeed the credit of the festival practically belongs to them. They have supported every branch at an effort and expense which the city competitors know nothing of. Only a small fraction of Aberdeen's musical resources has been represented in the festival. The entry of church choirs, for instance, was ridiculously small, and there was no representation whatever in the highest class of choral competition. The only gratifying feature, so far as Aberdeen was concerned, was the appearance of two choirs in the contest for working girls. This, as Dr. McNaught remarked, was the greatest capture of the festival, the class of material which is most desired and for which the benefits offered are most substantial. If the festival should be the means of establishing a number of such choirs (and there is material for a score in Aberdeen), it will have done enough to justify its existence.

'The great fact to be grasped is that these competitions have proved themselves to have a solid and practical value. have already increased the efficiency of choralists, and heightened the interest of the public in choral singing in various parts of the festival area; they have proved no less

popular than helpful, and, with a continuation of the present favourable circumstances, the revival or creation of a genuine taste for choral music throughout the entire North-East of Scotland district seems to be only a matter of time.

THE COMPETING CHOIRS AND CHORAL WORKS.

We are informed that the North-East of Scotland Choral Societies interested in the Festival performed the following works during the season 1909-10:

Aberdeen Choral Union (Mr. A. Collingwood), 'Golden Legend' and Mozart's 'Requiem.' Aberdeen Musical Institute (Mr. W. Lister), 'Creation' (at City Concerts).

Peterhead Choral Society (Mr. W. T. Clemens), 'Bavarian Highlands' (Elgar); 'Messiah'; 'Hiawatha' (complete). Fraserburgh Choral Society (Mr. W. Clemens), 'St. Paul'; 'Faust' selection (Gounod).

Dufftown Choral Society (Mr. J. Taylor), 'Messiah';

'Hiawatha' (complete). Banff and Macduff (Mr. T. E. Wright), 'Messiah'; mis-

cellaneous festival part-songs. Elgin Choral (Mr. J. Barritt), 'Messiah' (part); 'Maritana.' Turriff Choral (Mr. T. E. Wright), miscellaneous (chorus and orchestra); 'Unfinished Symphony'; festival partsongs.

Ellon Choral (Rev. W. Haslewood), 'Joan of Arc' (Gaul). Buckie Musical (Mr. J. Barritt), 'Yeomen of the Guard'

V.-LYTHAM (LANCASHIRE). June 8, 9, 10, 11.

The festival held at this attractive sea-side residential town was again eminently successful. There is an atmosphere' about the management of the scheme that gives satisfaction to the competitors. This is the only way to account for the popularity of the festival, because the accommodation afforded by the Pier Pavilion, in which perforce the important competitions must be held, is limited. Everyone cheerfully puts up with some personal inconvenience. The gentry who attend this, to them, alluring function seem keenly interested. At no centre at which I have had the task of adjudicating have I heard finer all-round results in some departments than those achieved at Lytham. The name of the place at once associates

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It is a remarkable fact that some of the most thrilling performances were those given by children. In the chief young girls' solo class there were about thirty The test was that surpassingly beautiful competitors. song 'Know'st thou the land,' by Beethoven. musicians have set this touching and beautiful poem of Goethe, but none of the remarkable compositions it has inspired excel that of Beethoven in directness, searching expression, and lucid simplicity. That half-a-dozen or more of these children sang the song with an expression that forced the tears from many What is the use of eyes gives food for thought. preaching that a singer must go through a long technical course in order to gain command of the means of expression, when with little or no tuition these remarkable children wring your heart as no trained artist can do? Space will not allow me to say all I should like about the extraordinary skill and beauty of some of the action-songs.

The choral performance reached a high plane. I shall not readily forget the, to me at least, almost perfect performance of Berlioz's 'Ophelia' by the ladies of Mr. Clifford Higgins's Blackpool choir. provided one of those thrills that are a joy and solace

to an adjudicator.

The chief mixed-voice choir section was almost as Its results turned mainly on the interinteresting. pretation of Tchaikovsky's 'Angel Spirits.' Amongst other fine points in this piece, there is a remarkable 'Amen' in the middle. The solemn effect possible here seemed to me to be very generally missed. interpretation depends largely upon a controlled ecstasy not hectic, here and there contrasted with

something like abasement and awe.

Mr. Whittaker's two choirs (he competed against himself and won!) sang very finely, and so did nearly all the competitors. The male-voice choir class brought forward three of the finest organizations of this class in the north. Manchester was in excellent form, polished and well groomed, and withal seized of the proper interpretations. Mr. Harry Evans, who also adjudicated, conducted the combined men's-voice choir through 'Strike the lyre' with splendid effect. I wondered whether this excellent glee had ever been better sung. The tone was glorious.

Mr. Crook the prime mover, Mr. Allon Wilson the unobtrusive but firmly governing Secretary, and the loyal committee deserve hearty congratulations-and what they even more appreciate-financial support.

The tests and prize-winners in the chief solo classes were:

Soprano: 'Dove Sono' (Mozart) and 'Pleading' (Elgar). -Miss Hilda Jennings.

Contralto: 'Trysting Tree' (Walthew) and Angel's song

from 'Gerontius' (Elgar).—Miss Clara Cunliffe.
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> ACTION SONGS. (Children under nine years of age.)

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2nd. Revoe C. S., Blackpool (Misses Garner). 'Childhood's days.

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NEW JERSEY, U.S.A. ELIZABETH, April 14, 15.

According to the newspaper report furnished to us, the seven schools that took part in these competitions are nameless and are distinguished by numbers. We therefore give only the test-pieces and the number of entries :

Unison song (11 entries): 'There were four lilies' (Haynes).

(Haynes).

Two-part song, mixed-voices (6 entries): 'Snowflake' (Edmunds) and 'Lullaby' (Brahms).

Two-part song, boys (5 entries): 'The rain song' (Pearson).

Three-part song (five entries): 'Blow, blow, thou winter wind' (Stevens).

There was plentiful combined singing in unison and parts by the competing choirs; the three-part songs thus performed included Beethoven's 'Night' and Bach's 'My heart ever faithful,' both unaccompanied. Selections were played by school orchestras, and the Liederkranz Society contributed part-singing under the lirection of Professor Carl Hein, who adjudicated in company with Dr. F. R. Rix, Mr. G. E. Stubbs, Miss M. J. Wilbraham, and Mr. D. H. Snyder. The competition was organized, and the combined singing directed, by Mr. Thomas organized, and the combined singing directed, by Mr. Thomas

PLAINFIELD, April 28, 29.

The competing schools in these competitions were Bound Brook, Elizabeth, New Brunswick, Plainfield, North Plainfield, Rahway, Westfield, Roselle, Roselle Park and Somerville. The test-pieces were as follows:

Junior (10 entries): 'There were four lilies' (Haynes). Two-part (9 entries): 'Wanderer's night song' (Rubinstein). Three-part (7 entries): 'Blow, blow, thou winter wind' (Stevens).

Boys' two-part (9 entries): 'The rain concert' (Pearson). High School section, four-part song (9 entries): 'Good-night, good-night beloved' (Pinsuti).

Elizabeth were successful in all classes but the last, in which they were second to Plainfield. They also secured the prize for orchestral playing against two other competitors; the test was Bach's Schauspiel Overture.' There were contests for solo-singing and sight-reading. The adjudicators were Mr. Ralph Baldwin, Mr. C. Whitney Coombs, and Miss Mari Ruef Hofer.

The (New York) New Music Review for June says: 'The fact that the English custom of holding periodic musical festivals and "competitions" in schools is being largely followed in this country is a source of no little encouragement to choirmasters and others interested in the vocal training of boys and girls. To foster a liking for vocal study, and to maintain a keen interest in school singing, it is well to depart occasionally from dullness of the usual routine. When children are given an opportunity for publicly exhibiting their ability in sight-reading and in general choral work. ing their ability in sight-reading and in general choral work, a most wholesome stimulus is provided, not only for the pupils, but also for their instructors.

'The greatest interest was evinced in the competition, not

only by the participants, but also by the large audience that

only by the participants, but also by the large audience that assembled to hear the singing.

'In connection with this subject we wish to call attention to the advantage of adopting some fixed standard of marking at competitions. There is no standard system, and the adjudicators agree upon a more or less casual plan, ofttimes in a hurried meeting just before entering the concert room.

'Thus the headings under which the marks are placed with a purposed method of marking varies also.

'Thus the headings under which the marks are placed vary, and the numerical method of marking varies also.
'In some cases there are but three or four headings, in other cases there may be many more. The marks may be graded from I to Io, or all the way up to Ioo, or alphabetically, or by means of written expressions.

'Even in England, where school competitions are vastly more numerous than they are here, there is no standardized system of marking.

system of marking.

'A scheme of marking that has found extensive favour in England is the following: Accuracy and time, 10; tone, balance, blend, and intonation, 20; attack, pronunciation, and enunciation, 10; expression, pace, rhythm, and interpretation, 20; general effect, 20; total, 80.

[This is the scheme suggested and discussed in our issue

for January, 1910. - ED. COMPETITION RECORD.]

SMALL HEATH, BIRMINGHAM. May 28.

At a competitive gathering held at the Conference Hall, three choral contests were arranged. The tests and winners were the following:

JUVENILE CHOIRS (3 entries).

Gentle swallows' (Roland Rogers).

Equal Gentlesley (Mr. M. H. Jones).

Ist. Coventry Road Wesleyan (Mr. H. J. Baldwin).

MALE VOICES (10 entries).

'Spartan heroes' (Protheroe). 1st. Stourbridge Institute (Mr. H. Woodall). 2nd. Wolverhampton (Mr. W. Morgan).

MIXED VOICES (9 entries).

'Into the silent land ' (Gaul).

1st. Mr. Ford's Choir, Wolverhampton. Mr. A. R. Gaul adjudicated.

> WORKING GIRLS' CLUBS (LONDON). (June 4 and 11.)

A competition in musical drill and singing for members A competition in musical drill and singing for members of the various London clubs for working girls was held under the auspices of the Girls' Evening Homes at the Northampton Institute, Clerkenwell, on June 4. The singing contest was divided into two parts, one for the best rendering of 'The Boatman's Song' in two parts (Abt), and another for proficiency in unison singing. The adjudicator, Mr. G. von Holst, awarded the prize in the first event to the Lillie Road Club, and in the second to the Bethnal Green Choir.

Another similar competition was held at Johanna Street Schools, Lambeth, on June 11, instituted by the Cornwall Girls' Club. In this case the vocal contest was divided into three sections, one for two-part singing, a second for folk-song singing, and a third for sight-singing. All three events were won by the Roehampton Club, the set pieces being 'Evening' (Smart) and 'Oh no, John.' Miss Haweis was the judge.

LONDON SUNDAY SCHOOL CHOIR FESTIVAL. CRYSTAL PALACE, June 15.

In the competitive section of this event there were divisions for junior and adult choirs. One test was prescribed in each division, the choice of a second test was left to the choirs. The entries and results were as follows:

JUNIOR CHOIRS.

Test: 'When Spring unlocks the flowers' (Smart). Mr. J. A. Squire's Children's Choir. 'Excelsior' (Balfe).

3rd. Queen's Park Congregational S.S. (Mr. W. Boylett).

*Excelsior' (Balfe).

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*Exersham S.S. (Mr. R. J. Mann).

*Listening angels' (Stainer).

Cottage Green S.S. (Mr. J. W. Desmond).

*Out with the tide' (Berger).

1st. Willesden Junior Choir (Mr. J. J. Bramley).

*Fairies' Iullaby' (F. A. Marshall).

Homelow District Lunior Choir (Mr. C. F. Vates).

'Fairies' Iullaby' (F. A. Marshall).

Hounslow District Junior Choir (Mr. C. F. Yates).

'Welcome, bright and sunny Spring' (Labbett).

'King's Own' Mission Choir (Mr. E. A. Hall).

'A forest ramble' (Abt).

Manor Park Wesleyan Juv. Choir (Mr. A. C. Atkins).

'Come, away, breezes play' (A. L. Cowley).

2nd. Veraon S.S. Junior Choir (Mr. C. W. Pickering).

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NEW JERSEY, U.S.A. ELIZABETH, April 14, 15.

According to the newspaper report furnished to us, the seven schools that took part in these competitions are nameless and are distinguished by numbers. We therefore give only the test-pieces and the number of entries :

Unison song (11 entries): 'There were four lilies' (Haynes).

(Haynes).

Two-part song, mixed-voices (6 entries): 'Snowflake' (Edmunds) and 'Lullaby' (Brahms).

Two-part song, boys (5 entries): 'The rain song' (Pearson).

Three-part song (five entries): 'Blow, blow, thou winter wind' (Stevens).

There was plentiful combined singing in unison and parts by the competing choirs; the three-part songs thus performed included Beethoven's 'Night' and Bach's 'My heart ever faithful,' both unaccompanied. Selections were played by school orchestras, and the Liederkranz Society contributed part-singing under the lirection of Professor Carl Hein, who adjudicated in company with Dr. F. R. Rix, Mr. G. E. Stubbs, Miss M. J. Wilbraham, and Mr. D. H. Snyder. The competition was organized, and the combined singing directed, by Mr. Thomas organized, and the combined singing directed, by Mr. Thomas

PLAINFIELD, April 28, 29.

The competing schools in these competitions were Bound Brook, Elizabeth, New Brunswick, Plainfield, North Plainfield, Rahway, Westfield, Roselle, Roselle Park and Somerville. The test-pieces were as follows:

Junior (10 entries): 'There were four lilies' (Haynes). Two-part (9 entries): 'Wanderer's night song' (Rubinstein). Three-part (7 entries): 'Blow, blow, thou winter wind' (Stevens).

Boys' two-part (9 entries): 'The rain concert' (Pearson). High School section, four-part song (9 entries): 'Good-night, good-night beloved' (Pinsuti).

Elizabeth were successful in all classes but the last, in which they were second to Plainfield. They also secured the prize for orchestral playing against two other competitors; the test was Bach's Schauspiel Overture.' There were contests for solo-singing and sight-reading. The adjudicators were Mr. Ralph Baldwin, Mr. C. Whitney Coombs, and Miss Mari Ruef Hofer.

The (New York) New Music Review for June says: 'The fact that the English custom of holding periodic musical festivals and "competitions" in schools is being largely followed in this country is a source of no little encouragement to choirmasters and others interested in the vocal training of boys and girls. To foster a liking for vocal study, and to maintain a keen interest in school singing, it is well to depart occasionally from dullness of the usual routine. When children are given an opportunity for publicly exhibiting their ability in sight-reading and in general choral work. ing their ability in sight-reading and in general choral work, a most wholesome stimulus is provided, not only for the pupils, but also for their instructors.

'The greatest interest was evinced in the competition, not

only by the participants, but also by the large audience that

only by the participants, but also by the large audience that assembled to hear the singing.

'In connection with this subject we wish to call attention to the advantage of adopting some fixed standard of marking at competitions. There is no standard system, and the adjudicators agree upon a more or less casual plan, ofttimes in a hurried meeting just before entering the concert room.

'Thus the headings under which the marks are placed with a purposed method of marking varies also.

'Thus the headings under which the marks are placed vary, and the numerical method of marking varies also.
'In some cases there are but three or four headings, in other cases there may be many more. The marks may be graded from I to Io, or all the way up to Ioo, or alphabetically, or by means of written expressions.

'Even in England, where school competitions are vastly more numerous than they are here, there is no standardized system of marking.

system of marking.

'A scheme of marking that has found extensive favour in England is the following: Accuracy and time, 10; tone, balance, blend, and intonation, 20; attack, pronunciation, and enunciation, 10; expression, pace, rhythm, and interpretation, 20; general effect, 20; total, 80.

[This is the scheme suggested and discussed in our issue

for January, 1910. - ED. COMPETITION RECORD.]

SMALL HEATH, BIRMINGHAM. May 28.

At a competitive gathering held at the Conference Hall, three choral contests were arranged. The tests and winners were the following:

JUVENILE CHOIRS (3 entries).

Gentle swallows' (Roland Rogers).

Equal Gentlesley (Mr. M. H. Jones).

Ist. Coventry Road Wesleyan (Mr. H. J. Baldwin).

MALE VOICES (10 entries).

'Spartan heroes' (Protheroe). 1st. Stourbridge Institute (Mr. H. Woodall). 2nd. Wolverhampton (Mr. W. Morgan).

MIXED VOICES (9 entries).

'Into the silent land ' (Gaul).

1st. Mr. Ford's Choir, Wolverhampton. Mr. A. R. Gaul adjudicated.

> WORKING GIRLS' CLUBS (LONDON). (June 4 and 11.)

A competition in musical drill and singing for members A competition in musical drill and singing for members of the various London clubs for working girls was held under the auspices of the Girls' Evening Homes at the Northampton Institute, Clerkenwell, on June 4. The singing contest was divided into two parts, one for the best rendering of 'The Boatman's Song' in two parts (Abt), and another for proficiency in unison singing. The adjudicator, Mr. G. von Holst, awarded the prize in the first event to the Lillie Road Club, and in the second to the Bethnal Green Choir.

Another similar competition was held at Johanna Street Schools, Lambeth, on June 11, instituted by the Cornwall Girls' Club. In this case the vocal contest was divided into three sections, one for two-part singing, a second for folk-song singing, and a third for sight-singing. All three events were won by the Roehampton Club, the set pieces being 'Evening' (Smart) and 'Oh no, John.' Miss Haweis was the judge.

LONDON SUNDAY SCHOOL CHOIR FESTIVAL. CRYSTAL PALACE, June 15.

In the competitive section of this event there were divisions for junior and adult choirs. One test was prescribed in each division, the choice of a second test was left to the choirs. The entries and results were as follows:

JUNIOR CHOIRS.

Test: 'When Spring unlocks the flowers' (Smart). Mr. J. A. Squire's Children's Choir. 'Excelsior' (Balfe).

3rd. Queen's Park Congregational S.S. (Mr. W. Boylett).

*Excelsior' (Balfe).

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*Exersham S.S. (Mr. R. J. Mann).

*Listening angels' (Stainer).

Cottage Green S.S. (Mr. J. W. Desmond).

*Out with the tide' (Berger).

1st. Willesden Junior Choir (Mr. J. J. Bramley).

*Fairies' Iullaby' (F. A. Marshall).

Homelow District Lunior Choir (Mr. C. F. Vates).

'Fairies' Iullaby' (F. A. Marshall).

Hounslow District Junior Choir (Mr. C. F. Yates).

'Welcome, bright and sunny Spring' (Labbett).

'King's Own' Mission Choir (Mr. E. A. Hall).

'A forest ramble' (Abt).

Manor Park Wesleyan Juv. Choir (Mr. A. C. Atkins).

'Come, away, breezes play' (A. L. Cowley).

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Mr. L. C. Venables adjudicated. The concerts are noticed

MORECAMBE MUSICAL FESTIVAL June 18. FINAL DAY.

FROM OUR OWN CORRESPONDENT.)

Morecambe's postponed festival was brought to a conclusion on June 18, amidst conditions which must unhappily have involved the executive in very severe financial loss. At no time did the audiences approach what we have been accustomed to see on the closing day of this great meeting. Of the original quartet of judges only Mr. S. H. Nicholson was away, Messrs. Bantock, Corder, and Noble discharging these onerous duties. Of the ten 'challenge shield' choirs the only absentee was Consett and District (Durham), but it was noticeable that those who did appear had thinned ranks, one choir not reaching even fifty voices. The selections in the female voice, the 'alto-lead' male-voice, and one piece in the 'tenor lead' male-voice classes left much to be desired; such aimless selections in the past would never have raised this festival to its commanding eminence, and nowadays both choirs and audiences know 'what's what' in the quality of works chosen for performance, and those in authority should find no room for fifth-rate compositions when first and second-rate are not exhausted. In female-voice works there may be some excuse; in this class of composition there is undoubtedly fine scope for our young composers. These choirs can do anything, and deserve much finer music than they usually get, as anybody will testify who happened to hear Gustav von Holst's eight-part setting of 'Ave Maria' two years ago at Blackpool.

Carlisle Madrigal Society well earned their success in the smaller mixed-voice class, the music comprising Edgar Tinel's 'Angelus' and Cliffe Forrester's 'Call of the breeze,' a thing of quickly fleeting moods; they would probably do well in better company. The Barnoldswick Choir won the well in better company. The Barnoldswick Choir won the 'alto-lead' male-voice competition, and Lancaster, under Mr. J. W. Aldous, were victorious in the female-voice class, the Lowther (Penrith) Choir coming second, well ahead of the formidable Barrow and Morecambe Ladies' Choirs.

In the principal male-voice division the contestants were: Colne Orpheus, Lancaster (Mr. R. T. Grossé) and Manchester Orpheus: Whitehaven and Habergham had also entered originally, but were unable to attend on the altered date. Sibelius's 'Hail! O moon' is music utterly unlike any

other sort of male-voice composition, particularly in the opening section; it sounds just like the improvised declamatory utterances that are heard at Welsh Eisteddfodau in the harp-accompanied penillion-singing, save that a choir and not an individual sings. The music transported one into a new world-quite remote from our western thought and speech, and one felt something of the primitive civilization that had called it forth. In the music of Max Reger, whose 'Call of spring' formed the final test-piece, it is quite likely that the 'crack' Lancashire male-voice choirs will find abundant new material upon which to spend their efforts: a vein has been tapped (last October at Blackpool and now at Morecambe) which should yield rich stores of pure metal. Not improbably this composer may exercise a marked influence on the present trend of male-voice compositions in this country. When will some selection committee have the pluck to set his 'Palm Sunday morning' motet as a test-piece? In the absence of Habergham this contest was shorn of much of its keen interest; Lancaster and Colne, although making valiant efforts, were never within measurable distance of their more experienced rivals from Manchester, though the marking may not confirm this view. In the Challenge Shield Class, the preliminary tests were

the Oriana madrigal, 'The nymphs and shepherds danced,' of George Marson, who flourished in Elizabethan days, this work being his sole claim to distinction, and Brahms's 'Abendständchen.' From this trial, Barrow, Blackpool, Lancaster and Southport emerged satisfactorily. evening, Cornelius's 'Love and Youth' and Elgar's 'Go, song of mine' made heavy demands upon the technical and emotional powers of these well-tried choirs; they might have been eating ripe cherries, from the way Cornelius's work was rattled off, dead in tune every time. Of all this composer's works for a cappella choir, this is certainly the least interesting; its chief strength is in its rhythmical qualities, and here Barrow, singing at a great pace, were Blackpool started more deliberately, marvellously good.

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No. 725.

EXTRA SUPPLEMENT.

NOVELLO'S OCTAVO ANTHEMS.

July 1, 1910.

Price 3d.

IS IT NOT WHEAT-HARVEST TO-DAY?

HARVEST ANTHEM

COMPOSED BY

THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., New York.







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This Supplement is part also of the August issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 11d.

Competition Sestival Record

THE ASSOCIATION OF COMPETITION FESTIVALS.

THE sixth annual conference of this Association was held at Messrs. Broadwood's, Conduit Street, on Thursday, July 14. Lady Mary Trefusis took the Chair. The report was read by Dr. McNaught, one of the honorary secretaries. It stated that the competition movement showed continuous progress. New festivals had been successfully inaugurated at Tunbridge Wells, Cornwall, and Doncaster. The death of King Edward had caused much disturbance of the festivals The movement continued to have great held in May. support from the universal sympathy and publicity afforded support from the universal sympathy and publicity afforded by the Press. It was probable that new festivals would be started in Scotland, mainly owing to the stimulus given by the very great success attending the Aberdeen festival promoted by Professor Terry. Twenty-four festivals were affiliated to the Association. Of some 300 ordinary members, only sixty-nine had paid the current subscription. estimated that 60,000 competitors appeared at this year's English, Scotch, and Irish competitions.

In the course of some remarks on the difficulty of choosing test-pieces, Lady Trefusis read a letter she had received, complaining of 'Hear, King of Angels,' from the 'Christmas oratorio' (Bach). The writer said:

f. . . The piece selected does not appeal to us in the slightest degree in the way of melody, harmony, counterpoint, rhythm, or in fact in any of the elements of a musical composition. . . . We should revel in something that

After the officers had been elected, and other routine business had been disposed of, the various papers announced were read. For the present we give a summary of some

of the papers, and hope later on to deal with the remainder.

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The answer to (1), to my mind, is so manifestly and emphatically in the affirmative, that I shall not labour this

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This Supplement is part also of the August issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 11d.

Competition Sestival Record

THE ASSOCIATION OF COMPETITION FESTIVALS.

THE sixth annual conference of this Association was held at Messrs. Broadwood's, Conduit Street, on Thursday, July 14. Lady Mary Trefusis took the Chair. The report was read by Dr. McNaught, one of the honorary secretaries. It stated that the competition movement showed continuous progress. New festivals had been successfully inaugurated at Tunbridge Wells, Cornwall, and Doncaster. The death of King Edward had caused much disturbance of the festivals The movement continued to have great held in May. support from the universal sympathy and publicity afforded support from the universal sympathy and publicity afforded by the Press. It was probable that new festivals would be started in Scotland, mainly owing to the stimulus given by the very great success attending the Aberdeen festival promoted by Professor Terry. Twenty-four festivals were affiliated to the Association. Of some 300 ordinary members, only sixty-nine had paid the current subscription. estimated that 60,000 competitors appeared at this year's English, Scotch, and Irish competitions.

In the course of some remarks on the difficulty of choosing test-pieces, Lady Trefusis read a letter she had received, complaining of 'Hear, King of Angels,' from the 'Christmas oratorio' (Bach). The writer said:

f. . . The piece selected does not appeal to us in the slightest degree in the way of melody, harmony, counterpoint, rhythm, or in fact in any of the elements of a musical composition. . . . We should revel in something that

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question of church choirs, viz. : If the benefit to music, both in the raising of popular ideals and in bringing about better musical results in many secular directions, is so great; and if these benefits are arrived at without any moral harm to those who have used the competitive system, ought not that form of music which in its object is the highest—viz., the direct worship of God, to have the first consideration? Further, ought not those who are concerned in the public worship of God, in which music has so prominent a place, to consider very seriously whether this system, so beneficial in other directions, may not and should not be used, that nothing may be lacking to perfect the music of the sanctuary?

Now, if the musical attainments and ideals of average church choirs were high, and if without the use of some further stimulus an effective spirit of striving after higher things were in evidence, then perhaps we should be content to say, 'Go on and prosper.' But alas! the average standard of efficiency in both town and country church choirs is lamentably low: so low as to be a frequent cause of remark among unmusical as well as musical people. A choir in town or country that sings in any respect well, is singled out as exceptional. As a general rule one hears bad quality, bad intonation, etc., the evidence of bad method and defective training. At the same time one knows that in many cases a large amount of labour is expended on the choir, and that the cause of failure is not want of zeal, but want of knowledge. The energy expended is misdirected energy, the members of the choir, with all their hearts and voices, are singing badly, and do not know it. The choir trainer also in many cases is well pleased, and the whole matter, far from being cause for ridicule, is cause for tears. Now the evil at the bottom of this is, in most cases, isolation. Each choir stands alone with either no opportunity of comparing itself with other choirs (as in the country), or (as in the towns) with no opportunity of comparing with choirs with higher attainments. Choirs need to learn that they fail to sing worthily-why they fail, and how their

failures may be overcome.

Now the breaking down of this isolation, with all its attendant evil results, is the great work of the competitive system—and I speak now not in theory but with the knowledge of experience. Let me follow out the case of one such choir as I have spoken of, which decides to enter for competition. The choirmaster and choirmen and boys keenly take up the idea-they work with unusual care upon the set music; they realize that everything must be done to perfect themselves in the work; points hitherto neglected are noticed and improved; tone, accuracy, time, etc., call for special attention. Meanwhile the singing of the choir in the Church services improves insensibly but of necessity. after a time, hopefully, but with many misgivings, they enter upon the actual competition. They do not do their best, from nervousness, but they come out fairly well in marks. Meanwhile they have listened to other choirs, perhaps with wonder at the good results produced from similar material to their own—and in hearing they learn, acknowledge their weakness, and determine to use their knowledge. Then follow the criticisms of the judge, and his often invaluable advice, as he indicates the faults and causes of failure in the individual choirs. The choir returns home with opened eyes. It has, as Rudyard Kipling says of the new and inexperienced ship, 'found itself.' It can never be quite the same again. It has a new standard—as one competitor said, 'Well, we thought we could sing a bit till we got there !'-and, let us hope, a new stimulus to compete again, with an overmastering desire to do better: not to beat such and such a choir; not to gain kudos; not to show that it ought to have been placed higher by the judge; but to do a better best than it had ever done or tried to do before.

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choir trainer must thoroughly know his business and have choir trainer must thoroughly know his business and have something interesting to say and to accomplish at every lesson. Next, intelligent boys must be secured. Articulation must be analytically studied. Theory was very easy to teach. Boys could soon learn the table of rests and notes. All that need be known could be learned in two hours. Continually train the boy's ear. This was the really vital

point. Dr. Hulbert followed with a demonstration on the Cultivation of Vocal Tone.' As Dr. Hulbert's views on this topic have been already fully explained in our reports of his lectures, it is only necessary to record here that his principles and methods of carrying them out were illustrated very admirably on this occasion. It was somewhat unfortunate that time did not permit of a fuller development of Dr. Hulbert's elaborately thought-out system. The most important contention was that a healthy body was a necessary to record nere that his principles and the principles of portant contention was that a heating body was a hecessive foundation for a healthy voice. Muscular control must be elastic to be of any real service. The stiffening that came of certain exercises that are much used was a great evil. Students from the Graystoke Place Training College (L.C.C.), under the skilful direction of Miss Hughes, went through a series of daily health and other muscular exercises, and in illustration of what Dr. Hulbert has termed Euphonetics, a group of lady students illustrated the chief rowel sounds oo, oh, aw, ah, ay, ee in a set of exercises.

The last paper read was by Miss F. Kindersley on the

work of the Dorset Choral Association. We reserve our

report until next month.

The attendance at the Conference was not so full as at last year's meeting, but it was widely representative. The absence of Miss Wakefield through illness was greatly deplored. A resolution expressing cordial sympathy was unanimously passed.

CLEETHORPES .- June 22, 23.

Sympathetically supported by the local public body and energetically organized by the hon. secretaries, Messrs. H. Brumpton and S. G. Dilnot, this festival was carried to success. The competitions produced some excellent artistic results. The chief choral competition attracted entries from over a wide area.

The first day was devoted to children's competitions. The solo prizes were won by Lilian A. White (girls' solo-singing), Herbert Smith (boys' solo-singing), Alfred Turner (sight-singing), Robert W. Dove (pianoforte), and Arthur Hare (violin). St. Mary's Infants', Grimsby (Miss A. M. Saunders), and Chapman St., Grimsby (Mr. F. B. Potter) won prizes for action songs, and Edward St. Senior Girls, Grimsby (Miss E. V. Orford) for Morris dancing. The winning schools in the choral contests were as follows:

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Sight-reading,—Frodingham Boys' (Mr. L. J. Beardsley).
Day Schools.—Test: 'I know a bank' (Horn). To entries.
1st. Welholme Girls', Grimsby (Miss P. Market).
2nd. Bursar St. Boys', Cleethorpes (Mr. T. G. Patterson).
Sunday Schools.—Test: 'The robin' (Haynes).
1st. Garibaldi Street P.M. (Mr. Percy Wilson).
Challenge Banner Class.—Test: 'Patter, patter' (Hatton).

Ist. Edward St. Senior Boys', Grimsby (Mr. Sam Lee). 2nd. Welholme Girls', Grimsby (Miss P. Market).

In the adult competitions, held on the second day, the successful soloists were: Miss Gladys Hunter (pianoforte), Mr. G. J. Hesland (violin), Miss Elizabeth Tartellin (soprano), Miss Edith Allen (contralto), Mr. Ernest Fisher (tenor), and Mr. W. Edge (bass). Nottingham Harmonic were the best of three mixed-voice quartets. In the event open to local choirs, Grimsby Garibaldi P.M. (Mr. Percy Wilson) were successful. The tests, entries, and results in the chief choral contest were as follows:

Tests: (a) 'My love dwelt in a Northern land' (Elgar); (b) 'Allan-a-dale' (C. H. Lloyd).

Cleethorpes Choral Society (Mr. D. Jessop). Killingholme and Ulceby Choral Society (Mr. T. A.

2nd. Grimsby Co-operative Choral Society (Mr. J. A. Thomas).
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 Cleethorpes Harmonic Choral Society (Mr. F. W. Barraclough).

Mr. Harry Evans adjudicated.

NONCONFORMIST CHOIR UNION. MANCHESTER, June 25.

This popular event took place at the White City, Manchester. There was a large attendance of the public The choral performances were, on the whole, excellent. Mr. Blacow's choir was in fine form, especially in 'On Himalay.'

MIXED-VOICE CHOIRS (Open Class).

Tests: 'Welcome to Spring' (Moellendorff); and 'On Himalay' (Granville Bantock).

Manchester Clarion Vocal Union (Mr. Thos. Corlett).
Ashton Choral Society (Mr. R. W. Walker).
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Solo singing is much in vogue in this quarter. Some very well-equipped singers appeared, but many with good voices ruined their chances by practically ignoring the rhythm, dwelling upon notes at random, and ignoring the accompaniment. The tests and winners were as follows:

Soprano (18 entries).— 'From mighty kings' (Handel).
Miss Ethel Oldfield.

Contralto (17 entries).— Sapphic Ode (Brahms).
Miss Lily Welch.
Tenor (13 entries).— My hope is in the Everlasting (Stainer).

Mr. James E. Wrigley, Bass (28 entries).— 'The Watchman' (Squire). Mr. Albert G. Dalgleish.

Dr. McNaught adjudicated.

NONCONFORMIST CHOIR UNION. CRYSTAL PALACE, July 2.

This competition is an important adjunct of the great choral festival reported elsewhere. One test-piece is stipulated and another is 'own-choice.' The following is a list of the choirs and their second test-

pieces:

CLASS A (for choirs of not less than 26, and not more than 40 voices).

Test: 'The earth is the Lord's' (Alfred Hollins).

Ist. Matlock P.M. (Mr. L. G. Wildgoose).

'The fisherman's good-night' (Bishop).

Deptford Central Hall (Mr. B. Gunton Smalley).

'Daybreak' (Gaul).

CLASS B (for choirs of not less than 16, and not more than 25 voices).

Test: 'He, watching over Israel' (Mendelssohn).

Catford Hill Baptist (Mr. Edward J. Sainsbury).

'There is beauty on the mountain' (Goss).
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choir trainer must thoroughly know his business and have choir trainer must thoroughly know his business and have something interesting to say and to accomplish at every lesson. Next, intelligent boys must be secured. Articulation must be analytically studied. Theory was very easy to teach. Boys could soon learn the table of rests and notes. All that need be known could be learned in two hours. Continually train the boy's ear. This was the really vital

point. Dr. Hulbert followed with a demonstration on the Cultivation of Vocal Tone.' As Dr. Hulbert's views on this topic have been already fully explained in our reports of his lectures, it is only necessary to record here that his principles and methods of carrying them out were illustrated very admirably on this occasion. It was somewhat unfortunate that time did not permit of a fuller development of Dr. Hulbert's elaborately thought-out system. The most important contention was that a healthy body was a necessary to record nere that his principles and the principles of portant contention was that a heating body was a hecessive foundation for a healthy voice. Muscular control must be elastic to be of any real service. The stiffening that came of certain exercises that are much used was a great evil. Students from the Graystoke Place Training College (L.C.C.), under the skilful direction of Miss Hughes, went through a series of daily health and other muscular exercises, and in illustration of what Dr. Hulbert has termed Euphonetics, a group of lady students illustrated the chief rowel sounds oo, oh, aw, ah, ay, ee in a set of exercises.

The last paper read was by Miss F. Kindersley on the

work of the Dorset Choral Association. We reserve our

report until next month.

The attendance at the Conference was not so full as at last year's meeting, but it was widely representative. The absence of Miss Wakefield through illness was greatly deplored. A resolution expressing cordial sympathy was unanimously passed.

CLEETHORPES .- June 22, 23.

Sympathetically supported by the local public body and energetically organized by the hon. secretaries, Messrs. H. Brumpton and S. G. Dilnot, this festival was carried to success. The competitions produced some excellent artistic results. The chief choral competition attracted entries from over a wide area.

The first day was devoted to children's competitions. The solo prizes were won by Lilian A. White (girls' solo-singing), Herbert Smith (boys' solo-singing), Alfred Turner (sight-singing), Robert W. Dove (pianoforte), and Arthur Hare (violin). St. Mary's Infants', Grimsby (Miss A. M. Saunders), and Chapman St., Grimsby (Mr. F. B. Potter) won prizes for action songs, and Edward St. Senior Girls, Grimsby (Miss E. V. Orford) for Morris dancing. The winning schools in the choral contests were as follows:

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Sight-reading,—Frodingham Boys' (Mr. L. J. Beardsley).
Day Schools.—Test: 'I know a bank' (Horn). To entries.
1st. Welholme Girls', Grimsby (Miss P. Market).
2nd. Bursar St. Boys', Cleethorpes (Mr. T. G. Patterson).
Sunday Schools.—Test: 'The robin' (Haynes).
1st. Garibaldi Street P.M. (Mr. Percy Wilson).
Challenge Banner Class.—Test: 'Patter, patter' (Hatton).

Ist. Edward St. Senior Boys', Grimsby (Mr. Sam Lee). 2nd. Welholme Girls', Grimsby (Miss P. Market). In the adult competitions, held on the second day, the successful soloists were: Miss Gladys Hunter (pianoforte), Mr. G. J. Hesland (violin), Miss Elizabeth Tartellin (soprano), Miss Edith Allen (contralto), Mr. Ernest Fisher (tenor), and Mr. W. Edge (bass). Nottingham Harmonic were the best of three mixed-voice quartets. In the event open to local choirs, Grimsby Garibaldi P.M. (Mr. Percy Wilson) were successful. The tests, entries, and results in the chief choral contest were as follows:

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'An evening song' (Blumenthal).

Bass (14 entries).—Mr. Frank Gator.

'The song of Hybrias' (Elliott).

The adjudicator was Dr. McNaught.

WALES. RHOS, July 4.

At the annual 'Chair' Eisteddfod, held at Rhos, near Ruabon, the chief choral competition was not held, as the only choir that entered withdrew owing to disagreement with the committee. Eight male-voice choirs sang de Rillé's 'Martyrs of the Arena'; the first place was secured by Cefn Mawr (Mr. John Wright), and the second by Pontsey and Rhos (Mr. Watkin W. Williams). Cor o'r Bryniau, Penycae (Mr. H. Thomas) and Gobaith Juvenile Choir, Rhos (Mr. H. Thomas) and Gobath Juvenue Charles (Mr. Hugh Lewis) were successful in the second and choral

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The contests this year attracted, on the whole, a satisfactory number of entries; the contralto solo competition, however, was abandoned, as only one lady offered herself.

The tests, entries, and results in the choral competitions were as follows:

JUVENILE CHOIRS.

Tests: 'How lovely are the messengers' (Mendelssohn); and 'The music of the birds' (Glover).

London Road, Portsmouth, Baptist Band of Hope (Mr. R. C. Humphries). Plashet Park Congregational Band of Hope (Miss

and. H. M. Haslam). 3rd. Reigate Temperance Hall (Mr. H. Datson).

Lordship Lane Baptist Band of Hope and S.S. (Mr. J. H. Lane)

Stormont Road Band of Hope (Miss Cuthbert). Marsh Street, Walthamstow, Band of Hope (Miss K. E. Rogers).

Barking Road Baptist S.S. (Mr. A. Blows). Good Templar Orphange, Sunbury-on-Thames (Mrs. V. A. Chappell).

MIXED-VOICE CHOIRS (30 to 50 singers).

Tests: 'A lover's ditty' (Stanford); and 'It's a bonnie world ' (Brueton).

Stamford Temperance, Portsmouth (Mr. A. Harris). 2nd. Bristol Temperance (Mr. F. Stone) Grays and District Temperance (Mr. L. W. Amos).

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Concerts were given by the massed junior choir under Mr. W. T. Sayer, of Portsmouth, who made his first appearance as conductor, and by the massed senior choir under Mr. C. Weedon. A new composition, 'The rose, sunflower, and chrysanthemum,' by Mr. W. Smyth Cooper, created a favourable impression on being sung by the inventige. juveniles. The prizes and certificates were presented to the successful competitors on the Handel orchestra by Lady Kirk during an interval in the adult concert.

The adjudicators were Mr. Dan Price and Mr. G. Merritt. Mr. W. G. W. Goodworth is the musical director.

GLOUCESTER.-July 16.

This was a choral competition organized by the Western Choral Section of the Co-operative Union. It was held in the handsome and commodious Northgate Wesleyan Chapel, There were classes for juvenile choirs, adult mixed-voice choirs and quartets. The entries in the juvenile choral section brought forward four well-constituted and well-trained choirs. The test-piece was 'March like the victors' choirs. The test-piece was 'March like the victors' (Dr. Roland Rogers), from THE SCHOOL MUSIC REVIEW. The Mountain Ash Choir sang very charmingly, under Mr. William Morris, and was awarded the first prize. The other choirs were from Cwmbach, New Tredegar and Senghenydd. Five large choirs, of from 80 to 100 voices each, competed in the adult section. The test-piece was 'All men, all things' (Mendelssohn). A musicianly performance, distinguished by fine tone and dignified restraint, mingled with due expressiveness, placed Newnort restraint, mingled with due expressiveness, placed Newport (under Mr. Tom Stephens) first. The other choirs were from Ebbw Vale, Blaenavon, Gloucester, and Ton. The united choirs sang the test-piece with splendid effect, under the baton of Dr. McNaught, who adjudicated.

IPSWICH, QUEENSLAND.—March 26, 28.

This event was described as 'the most successful Eisteddfod ever held in Queensland, and judged from the competitive standpoint, the best we have ever had in the State.' These words were spoken by the Hon. Lewis Thomas, the originator of these great ways. the originator of these great musical festivals in Queensland. The programme was very comprehensive on the musical side, and comprised also sections for literature and art. In the choral competitions, tests and results were as follows:

PROVINCIAL AND FACTORY CHOIRS.

Tests: 'Thy voice, O harmony' (Webbe); and 'Oh peaceful night' (German).

Cribb and Foote's Choir (Mr. L. Francis). Lockyer Musical Union (Mr. C. H. Allen).

CHURCH CHOIRS. Tests: 'Jesu! Word of God Incarnate' (Gounod); and 'When wilt Thou save the people.'

1st. East Brisbane (Mr. F. Robertson).

2nd. Toowoomba (Mr. S. Hobson).

LADIES' CHOIRS.

Test: 'Waken, waken' (Mackenzie).
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Price 11d.



COMPOSED BY

S. S. WESLEY.

-8	Above all praise and all maje	stv	Mendelssohn	ıåd.	62.	Master, what shall I do C. F. Bowes	råd.
58.	Almighty and Everlasting Go	od	J. S. Smith	1 d.	100.	Mercy and truth are met together A. Sullivan	2d.
145	Almighty and Everlasting Go Almighty God, Who hast	od	A. M. Richardson		94.	My song shall be of mercy F. Iliffe	24,
122			C. V. Stanford	1 d.	73.	O Day-spring (O Oriens) J. Stainer O do well unto Thy servant John E. West	
20.		**	Oliver King		75.	O do well unto Thy servant John E. West O Emmanuel J. Stainer	råd.
36.	Arise, O Lord, into Thy resti	ng-place	G. F. Cobb		146.	O God, forasmuch as A. M. Richardson	zåd.
126.	Arise, O Lord, into Thy resti	ng-place	Hervey	rid.	136.	O God of Bethel C. Tye	IAd.
60.	Ave Maria (Give ear unto my	prayer)	I. Arcadelt	ışd.	23.	O God, Whose nature Alan Gray	zid.
48.	Ave Verum (Jesu, Word of G	od)	J. White	Ind.	119.	O hearken Thou A. Sullivan	1d.
90.	Rehald O God our Defender		G. C. Martin	3d. 2d.	72.	O Key of David (O Clavis David) J. Stainer O King and Desire (O Rex gentium) J. Stainer	Ind.
30.			I. Barnby	råd.	70.	O Lord and Ruler (O Adonai) J. Stainer	Ind.
35-	Beloved, let us love one anot	her	G. F. Cobb	Ind.	53. 67.	O Lord, correct me James Coward	Ind.
10.	Beloved, now are we		E. H. Thorne			O Lord, give ear W. H. Cummings	2d.
125.	Blessed be Thou, O Lord Go		C. H. Lloyd	2d.	133.	O Lord, give Thy Holy Spirit into our hearts T. Tallis	3d.
9.	Blessed is he		B. Luard-Selby A. H. Brewer	Ind.	113.	O Lord, grant the King W. Child O Lord, increase my faith Gibbons	2d.
143.	Blessed is the man				13.	O Lord, my trust is in Thy mercy King Hall	rad.
98.	Bread of the world		John E. West	2d.	15.	O Lord, rebuke me not H. Lahee	rid.
17.	Christ is not entered		Eaton Faning	rad.	132.	O Lord, we beseech Thee James Shaw	2d.
59.	Come, let us worship		Palestrina		57-	O Lord, Who hast taught us A. G. Iggulden	Ind.
102.	Come unto Me	**	Matthew Kingston	2d.	33.	O most merciful J. W. Elliott O Perfect Love H. Elliot Button	3d.
106.	Deliver me, O Lord		J. Stainer		112.	O Perfect Love H. Elliot Button	ed.
127-	Deliver us, O Lord		. Adrian Batten		43.	O praise God H. Blair	råd.
135.	Father of all	0.0	C. Tye	Ind.	71.	O Root of Jesse (O Radix Jesse) J. Stainer O Saving Victim	ıdd.
25.	For it became Him	0.0	Oliver King	rid.	104.	O Saving Victim J. Stainer	ad.
81.	For our offences		. Mendelssohn F. Iliffe	1 d.	84.	O send out Thy light J. B. Calkin Our soul on God G. M. Garrett	ad.
60.	Give ear unto my prayer (Ave	Maria)		rad.	69.	O Wisdom (O Sapientia) J. Stainer	rid.
114.	Give rest, O Christ	**	(arr. by) W. Parratt	ı₫d.	95.	O worship the Lord F. Iliffe	3d.
38.	God so loved the world		Matthew Kingston	Ind.	39.	O ye that love the Lord J. W. Elliott	rid.
I.	God, Who is rich in mercy		. G. M. Garrett	ıad.	44-	O ye that love the Lord S. Coleridge-Taylor	Id.
II.	Grant, we beseech Thee Hark, hark, my soul	** *	Josiah Booth Oliver King	Ind.	45-	Ponder my words, O Lord Arnold D. Culley Praised be the Lord daily J. Baptiste Calkin	Ind.
141.	Haste Thee, O God		. John Hopkins	ı.d.	105.	Prevent us, O Lord A. H. Brewer	rid.
47-	Have mercy upon me, O God		. I. White	rad.	14.	Rejoice greatly Rev. H. H. Woodward	ıåd.
130.	Hide me under the shadow	**	. John E. West	råd.	76.	Rejoice, O ye people Mendelssohn	ıdd.
123.	Hide not Thou Thy Face	** *	R. Farrant	Idd.	144.	Rejoice ye with Jerusalem Oliver King	Id.
107.	Holy, Holy, Holy How dreadful is this place		. F. Cellier	rid.	129.	Seek the Lord H. Elliot Button Shew me Thy ways, O Lord J. V. Roberts	1 d.
124.	I am not worthy		. C. Lee Williams	1½d. 3d.	49.	Sing to the Lord C. Tye	ıd.
85.	If any man sin		. Thos. Adams	ıåd.	5.	Teach me Thy way, O Lord W. H. Gladstone	rad.
103.	If any man sin		H. Hiles	rad.	55.	The Angel of the Lord Alan Gray	rad.
21.	If thou shalt confess with thy		. C. V. Stanford	2d.	4.	The great day of the Lord is near G. C. Martin	Id.
82.	I heard a voice from Heaven I heard a voice from Heaven		. G. M. Garrett	Ind.	27.	The Heavenly Word C. Lee Williams The Lord is in His Holy Temple J. W. Elliott	3d.
02.	I look for the Lord		F. Iliffe	3d.	96.	The Lord is in His Holy Temple J. W. Elliott The Lord is King F. Iliffe	ad.
18.	In this was manifested		. Chas. H. Lloyd	3d.	88.	The Lord is nigh unto them W. H. Cummings	Id.
22.	It is of the Lord's mercies	0.0	. E. H. Thorne	råd.	31.	The Lord is the True God J. Barnby	3d.
54-	I will arise		Ch. Wood	Ind.	50.	The Lord opened the doors F. C. Woods	xid.
42.	I will go forth in the strength I will go unto the altar of God		H. Blair H. Gadsby	12d.	83. 52.	The Lord redeemeth the soul	Id.
8.	I will magnify Thee		. B. Luard-Selby	råd.	IOI.	The Peace of God J. Rheinberger	rad.
37.	I will wash my hands		. A. D. Culley	Ind.	12.	The pillars of the earth Berthold Tours	Id.
64.	Jesus said unto the people	** *	J. Stainer	råd.	134.	The righteous souls that take their flight H. Skeats	Ind.
56.	Jesu, Saviour, I am Thine		. Bruce Steane	13d.	41.	The Sacrifices of God	Id.
46.	Jesu, Who from Thy Jesu, Word of God (Ave Verus	m) .	. F. C. Woods	3d.	34. 87.	The Salvation of the Righteous Chas. Vincent The steps of a good man F. Cambridge	1 d.
61.	Lead me, Lord			rid.	66.	These are they which follow the Lamb J. Goss	Ind.
116.	Let my prayer be set forth		. G. C. Martin	ıåd.	77-	Thou, Lord, our refuge Mendelssohn	ıd.
118.	Let my prayer come up		H. Purcell	14d. 14d.	28.	Thou shalt shew me the Path of Life Alan Gray	ıd.
50.	Let our hearts be joyful		. Mendelssohn	rad.	29.	To Thee do I lift up my soul King Hall Try me, O God	ıd.
32. 139.	Let the words of my mouth Let the wicked forsake his way	y		Id.	16.	m mi A Cultime	Ind.
117.	Let thy hand be strengthened		C C 34	2d.	51.	Watch ye and pray	2d.
65.	Let us come boldly		C. H. Lloyd	11d.	2.	When my soul fainted within me J. F. Bridge	råd.
137.	Lift up the everlasting gates		C. Tye	13d.	63.	Wherewithal shall a young man Dr. Alcock	rad.
142.	Lord God Almighty, hear			rad.	106.	While we have time H. W. Parker Who are we. O Lord C. H. Lloyd	3d.
93.	Lord, I call upon Thee Lord, in thankful love adoring		E Cabulant	ad.	68.		zid.
79.	Lord, on our offences		. Mendelssohn	rad.	110.	Whom the Lord leveth C. Macpherson	3d.
128.	Lord, we beseech Thee		. Adrian Batten	1 d.	121.	Why art thou so heavy Gibbons	Id.
149.	Lord, we pray Thee		. H. A. Chambers	råd.	109.	Why art thou so vexed C. Macpherson	2d.
120.	Lo, the day of rest declineth				97.	Worship and praise the Lord F. Iliffe	3d.
19.	Lo, the Winter is past	**	. H. Gadsby	3d.			

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-8	Above all praise and all maje	stv	Mendelssohn	ıåd.	62.	Master, what shall I do C. F. Bowes	råd.
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145.	Almighty and Everlasting Go Almighty God, Who hast	od	A. M. Richardson		94.	My song shall be of mercy F. Iliffe	24,
122.		• •	C. V. Stanford	1 d.	73.	O Day-spring (O Oriens) J. Stainer O do well unto Thy servant John E. West	
20.		**	Oliver King		75.	O do well unto Thy servant John E. West O Emmanuel J. Stainer	råd.
36.	Arise, O Lord, into Thy resti	ng-place	G. F. Cobb		146.	O God, forasmuch as A. M. Richardson	zåd.
126.	Arise, O Lord, into Thy resti	ng-place	Hervey	rid.	136.	O God of Bethel C. Tye	IAd.
60.	Ave Maria (Give ear unto my	prayer)	I. Arcadelt	ışd.	23.	O God, Whose nature Alan Gray	zid.
48.	Ave Verum (Jesu, Word of G	od)	J. White	Ind.	119.	O hearken Thou A. Sullivan	1d.
90.	Rehold O God our Defender		G. C. Martin	3d. 2d.	72.	O Key of David (O Clavis David) J. Stainer O King and Desire (O Rex gentium) J. Stainer	Ind.
30.	Awake up, my glory Behold, O God, our Defender Beloved, if God so loved us		I. Barnby	råd.	70.	O Lord and Ruler (O Adonai) J. Stainer	Ind.
35-	Beloved, let us love one anot	her	G. F. Cobb	Ind.	53. 67.	O Lord, correct me James Coward	Ind.
10.	Beloved, now are we		E. H. Thorne			O Lord, give ear W. H. Cummings	2d.
125.	Blessed be Thou, O Lord Go		C. H. Lloyd B. Luard-Selby	2d.	133.	O Lord, give Thy Holy Spirit into our hearts T. Tallis O Lord, grant the King W. Child	3d.
9.	Blessed is he		A. H. Brewer	Ind.	113.	O Lord, grant the King W. Child O Lord, increase my faith Gibbons	2d.
26.	Blessed is the man				13.	O Lord, my trust is in Thy mercy King Hall	ışd.
98.	Bread of the world		John E. West	2d.	15.	O Lord, rebuke me not H. Lahee	rid.
17.	Christ is not entered		Eaton Faning	rad.	132.	O Lord, we beseech Thee James Shaw	2d.
59.	Come, let us worship		Palestrina H. Hiles	13d. 2d.	57-	O Lord, Who hast taught us A. G. Iggulden O most merciful J. W. Elliott	Ind.
102.	Come unto Me	**	Matthew Kingston		33.	O most merciful J. W. Elliott O Perfect Love H. Elliot Button	3d.
106.	Deliver me, O Lord		J. Stainer		112.	O Perfect Love C. L. Naylor	ad.
127-	Deliver us, O Lord		Adrian Batten		43.	O praise God H. Blair	råd.
135.	Father of all	0.0	C. Tye	Ind.	71.	O Root of Jesse (O Radix Jesse) J. Stainer O Saving Victim	rid.
25.	For it became Him		Oliver King Mendelssohn	Id.	104.	O Saving Victim J. Stainer O send out Thy light J. B. Calkin	ad,
.18	For our offences		F. Iliffe	1 d.	84.	O send out Thy light J. B. Calkin Our soul on God G. M. Garrett	ıdd.
60.	Give ear unto my prayer (Ave	Maria)	I. Arcadelt	rad.	69.	O Wisdom (O Sapientia) J. Stainer	rid.
114.	Give rest, O Christ	**	(arr. by) W. Parratt	ı₫d.	95.	O worship the Lord F. Iliffe	3d.
38.	God so loved the world		Matthew Kingston	Ind.	39.	O ye that love the Lord J. W. Elliott	Iåd.
I.	God, Who is rich in mercy	**	G. M. Garrett Josiah Booth	rid.	44-	O ye that love the Lord S. Coleridge-Taylor Ponder my words, O Lord Arnold D. Culley	Ind.
11.	Grant, we beseech Thee Hark, hark, my soul		Oliver King	Ind.	45-	Praised be the Lord daily J. Baptiste Calkin	Idd.
147.	Haste Thee, O God		. John Hopkins	ı.d.	105.	Prevent us, O Lord A. H. Brewer	Id.
47.	Have mercy upon me, O God	**	J. White	rad.	14.	Rejoice greatly Rev. H. H. Woodward	ıåd.
130.	Hide me under the shadow		John E. West	Ind.	76.	Rejoice, O ye people Mendelssohn	Idd.
123.	Hide not Thou Thy Face		. R. Farrant F. Cellier	red.	144.	Rejoice ye with Jerusalem Oliver King Seek the Lord H. Elliot Button	Id.
107.	Holy, Holy, Holy How dreadful is this place		. M. J. Monk	ı.d.	49.	Shew me Thy ways, O Lord J. V. Roberts	1 d.
AII.	I am not worthy		. C. Lee Williams	3d.	115.	Sing to the Lord C. Tye	ıid.
85.	If any man sin		. Thos. Adams	ıåd.	5.	Teach me Thy way, O Lord W. H. Gladstone	rad.
103.	If any man sin	**	H. Hiles	11d.	55.	The Angel of the Lord Alan Gray The great day of the Lord is near G. C. Martin	Ind.
21. 82.	If thou shalt confess with thy I heard a voice from Heaven		. C. V. Stanford G. M. Garrett	2d.	4.	The West C Tee Williams	1 d.
86.	I heard a voice from Heaven		. Alan Gray	rad.	27.	The Lord is in His Holy Temple J. W. Elliott	råd.
02.	I look for the Lord		. F. Iliffe	3d.	96.	The Lord is King F. Iliffe	3d.
18.	In this was manifested	**	. Chas. H. Lloyd	3d.	88.	The Lord is nigh unto them W. H. Cummings	Ind.
22.	It is of the Lord's mercies		E. H. Thorne	rad.	31.	The Lord is the True God J. Barnby The Lord opened the doors F. C. Woods	3d.
54-	I will arise I will go forth in the strength		Ch. Wood H. Blair	ıd.	50. 83.	The Lord opened the doors F. C. Woods The Lord redeemeth the soul I. B. Calkin	Id.
42. 131.	I will go unto the altar of God		H. Gadsby	2d.	52.	The Lord redeemeth the soul	Id.
8.	I will magnify Thee		. B, Luard-Selby	råd.	IOI.	The Peace of God J. Kheinberger	rad.
37.	I will wash my hands		. A. D. Culley	Ind.	12.	The pillars of the earth Berthold Tours	Ind.
64.	Jesus said unto the people Jesu, Saviour, I am Thine		. J. Stainer Bruce Steane	rad.	134.	The righteous souls that take their flight H. Skeats The Sacrifices of God H. Blair	Idd.
56. 46.	Jesu, Who from Thy		. F. C. Woods	13d. 3d.	41.	The Salvation of the Righteous Chas. Vincent	1 d.
48.	Jesu, Word of God (Ave Veru	m) .	J. White	rid.	34. 87.	The steps of a good man F. Cambridge	3d.
61.	Lead me, Lord		. S. S. Wesley	Id.	66.	These are they which follow the Lamb J. Goss	Ind.
116.	Let my prayer be set forth		G. C. Martin	14d. 14d.	77-	Thou, Lord, our refuge Mendelssohn	ı.d.
118. 80.	Let my prayer come up Let our hearts be joyful			Ind.	28.	Thou shalt shew me the Path of Life Alan Gray To Thee do I lift up my soul King Hall	ıd.
32.	Let the words of my mouth		H. Blair	zad.	29. 16.	Try me, O God Charles Wood	rad.
130.	Let the wicked forsake his way	у .	John Goss	ıd.	99.	Turn Thee again, O Lord A. Sullivan	ı.d.
117.	Let thy hand be strengthened		. G. C. Martin	2d.	51.	Watch ye and pray G. R. Vicars	2d.
65.	Let us come boldly		C. H. Lloyd	Ind.	2.	When my soul fainted within me J. F. Bridge	Ind.
137.	Lift up the everlasting gates		C. Tye	Ind.	63.		1½d. 3d.
93-	Lord God Almighty, hear Lord, I call upon Thee			ıåd.	6,	Who are we, O Lord II. W. Parker	zid.
140.	Lord, in thankful love adoring		. F. Schubert	ıåd.	68.	Whom have I in heaven G. J. Elvey	ıd.
79.	Lord, on our offences	** *	. Mendelssohn	råd.	.OII	Whom the Lord loveth C. Macpherson	3d.
128.	Lord, we beseech Thee	** *	TT A Chamber	ıd.	121.	Why art thou so heavy Gibbons Why art thou so vexed C. Macpherson	Id.
149.	Lord, we pray Thee Lo, the day of rest declineth		II Elling Duttern	råd.	109.	Why art thou so vexed	2d. 3d.
19.	Lo, the Winter is past	**	H. Gadsby	3d.	97.	Troump and place the Lord II II II II III	34.
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(LAST MOVEMENT FROM THE ANTHEM "O GIVE THANKS.")

Psalm evi. 3.

COMPOSED BY S. S. WESLEY. (Edited by JOHN E. WEST.)

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^{*} The Verse passages may be sung as a Semi-Chorus, or Full, if found more convenient.

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- 38. FRANK E. TOURS in Et.
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- 41. F. TOZER in F.
- 42. FRANK L. MOIR in D.
- 43. HORATIO PARKER in Bb.
- 44. ARTHUR E. GODFREY in F.
- 45. BRUCE STEANE in D.
- 46. ALFRED J. EYRE in Eb.
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- 29. G. F. WESLEY MARTIN in Eb.
- J. VARLEY ROBERTS in D. 30.
- 31. P. E. HUGHES in E.
- 32. G. M. LIVETT in G.
- 33. T. LESLIE CARPENTER in C.
- 34. G. F. WESLEY MARTIN in E.
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- 43. HORATIO PARKER in Bb.
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- 46. ALFRED J. EYRE in Eb.
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This Supplement is part also of the September issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 13d.

The

Competition Sestival Record

No 26

DATES OF COMPETITIONS, 1910-11 (WITH NAMES OF SECRETARIES).

IQIO.

New Brighton,—September to. Mr. Llew Wynne Ashfield, 98, Westbourne Road, Birkenhead.

THE NATIONAL EISTEDDFOD, COLWYN BAY.— September 13 to 16. Address: The Secretaries, Eisteddfod, Colwyn Bay.

Nottingham.—October. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

Manchester.—October I. Secretary of Choral Competitions, Zoological Gardens, Belle Vue, Manchester.

LLANDUDNO.—October 15. Mr. Herbert Hooson, 96, Mostyn Street.

BLACKFOOL. —October 18-22. Mr. L. Franceys, Festival Offices.

Keighley (The 'Summerscales').—October 29 and November 5. Mr. Allan Bradley, Scott Street.

BARROW-IN-FURNESS.—November 10, 11, and 12. Mr. T. J. Symons, 28, Warwick Street.

Preston.—November 17, 18, and 19. Mr. J. E. Adkins, Festival Offices.

1911.

LONDON WORKING GIRLS' CLUBS.—April I. Miss Chichester, 14, Pelham Street, S.W.

COLERAINE. - April 6, 7. Mrs. Lily Huston, Ulster Bank.

LIVERPOOL CHILDREN'S FESTIVAL.—April 8. Mr. R. T. Edwards, 78, St. Domingo Vale.

BOURNE (WEST KESTEVEN).—April 25, 26. Miss Bell, Bourne, Lincolnshire.

STOURBRIDGE (Worcester Musical Competitions). —
April 26, 27, 28. Miss M. Bromley-Martin, Sarnhill,
Tewkesbury.

YORK.—April 29 and May I, 2. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

SEVENOAKS.—May 2, 3. Hon. Violet Mills, Wildernesse, Sevenoaks; and Miss Ruth Turnbull, Oaklands, Hildenborough, Kent.

ABERDEEN.-May 4, 5, 6. Professor Terry, Cults, N.B.

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MR. WALTER FORD ON EXPRESSION.

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Mr. Ford began by saying :

Expression is the end of life. To express ourselves is to fulfil the law of our being: to make ourselves effective, to succeed. This is the only condition of growth. Not to express ourselves is to defeat the law of our being, to be ineffective, to fail, to arrest our growth. We have many powers through which we express ourselves—bodily, mental, and spiritual powers: these latter are usually manifested through our emotions. But the three spheres represented by body, mind, and spirit are not three isolated compartments: the doors between them are always open. There is danger and loss if we live in one of them, or even in two. The complete man holds a just balance between all three. An idea comes to him in his spirit or is felt as true. It is apprehended and reasoned out by the mind. Physical action translates it into reality or fact.

He went on to say that expression must be our real self:

To show an artificial self is to wear a mask before our fellow men. This may make an impression, but it is not expression. The real self is the best self. Our instinct tells us this. Do we not excuse many a doubtful action by saying of those who committed them, that they were weak at the time—'not quite themselves'?

The value of art consists in its somewhat exceptional power of awakening this real self from its habitual tendency to slumber; in fact, drawing out, encouraging, and cul-

tivating the best that is in us.

Many things reveal to us at rare moments this real self. Can we not all recall them? A sunset, a sight of distant hills, a face, a form, a picture, a cathedral, a voice, a song, a symphony. Because they once touched us very nearly they have become part of us: they revealed us to ourselves; we should have been different, and less, without them. If it was music, we understand the lines of Browning:

'But God has a few of us
Whom he whispers in the ear,
The rest may reason and welcome:
'Tis we musicians know.'

This is the self, which music helps us to get at, which we need to express (to 'press out'), which through expression grows, which without expression stagnates or dies. 'Men the world over,' says Professor James, 'possess means of resource which only a very few exceptional individuals push to their extremes of use. Most of us continue to live unnecessarily near our surface.'

In applying these suggestions as to the meaning of expression to our musical life, it is wise to realise that this highest self of which at rare moments we obtain glimpses can hardly be our constant companion. We cannot habitually live upon the heights. We are human, not divine. But there are good places below the mountain tops wherein it is pleasant and profitable to dwell. Yet the knowledge that there is a summit possible to reach makes all the difference. It ennobles the smallest details of our daily work. The fatal thing for a man is never to acquire that

This Supplement is part also of the September issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 13d.

The

Competition Sestival Record

No 26

DATES OF COMPETITIONS, 1910-11 (WITH NAMES OF SECRETARIES).

IQIO.

New Brighton,—September to. Mr. Llew Wynne Ashfield, 98, Westbourne Road, Birkenhead.

THE NATIONAL EISTEDDFOD, COLWYN BAY.— September 13 to 16. Address: The Secretaries, Eisteddfod, Colwyn Bay.

Nottingham.—October. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

Manchester.—October I. Secretary of Choral Competitions, Zoological Gardens, Belle Vue, Manchester.

LLANDUDNO.—October 15. Mr. Herbert Hooson, 96, Mostyn Street.

BLACKFOOL. —October 18-22. Mr. L. Franceys, Festival Offices.

Keighley (The 'Summerscales').—October 29 and November 5. Mr. Allan Bradley, Scott Street.

BARROW-IN-FURNESS.—November 10, 11, and 12. Mr. T. J. Symons, 28, Warwick Street.

Preston.—November 17, 18, and 19. Mr. J. E. Adkins, Festival Offices.

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LONDON WORKING GIRLS' CLUBS.—April I. Miss Chichester, 14, Pelham Street, S.W.

COLERAINE. - April 6, 7. Mrs. Lily Huston, Ulster Bank.

LIVERPOOL CHILDREN'S FESTIVAL.—April 8. Mr. R. T. Edwards, 78, St. Domingo Vale.

BOURNE (WEST KESTEVEN).—April 25, 26. Miss Bell, Bourne, Lincolnshire.

STOURBRIDGE (Worcester Musical Competitions). —
April 26, 27, 28. Miss M. Bromley-Martin, Sarnhill,
Tewkesbury.

YORK.—April 29 and May I, 2. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

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In the main our difficulties always bring us back to the eternal problem of the true relations between expression and technique, idealism, materialism, subjective and objective, spirit and letter, to the antagonism between body and mind, which represent the letter and are concerned with technique, and the feelings which represent the spirit and are concerned with expression. Our mistakes mostly arise through vain attempts to make watertight compartments between the functions of body, mind, and spirit. Expression which, in theory at least, we all agree in recognising as the aid of art, is so obviously dependent on mind and body for intelligent, external presentation, that we are tempted to cultivate first our technical resources and our power of mind, and to leave the real thing, which is the spirit and the feeling, to be sent in later on. The natural result is that what we eventually put in is not expression, but the 'marks of expression." Our last step should in reality be the first

step, for the latter kills but the spirit makes alive.

The young find technique dull because they have not first learned to love music. They work at it before the object of the work has been revealed to them. And too often the actual work required of them is of a nature designed apparently to quench any musical instinct which they may possess. Let me give an instance: It is recognised that rhythm is the most elemental power in music, and that as a race we English are deficient in the sense of rhythm, and that the cause of our deficiency must be looked for in that reserve or self-consciousness which prevents us from surrendering ourselves, from ourselves go,' as the phrase is.

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I was once present while a teacher of young children hammered out on one note of a pianoforte with a hard, relentless finger, successions of crotchets and quavers forming part of no intelligible rhythm whatever, but mere heartless puzzles for the ear. These the children had to reproduce with the chalk upon a blackboard. Is this method likely to quicken the rhythmical sense or to

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THE GROWTH AND WORK OF THE DORSET CHORAL ASSOCIATION.

By MISS F. KINDERSLEY.

[This is an abstract of a paper also read at the meeting of the Association of Musical Competition Festivals.]

When the Dorset Choral Association was started in 1908, the district was believed by some to be hopelessly unmusical. A few years ago an effort was made to start a competition in one corner of Dorset, but it was soon abandoned, and there have been church choir festivals at Salisbury Cathedral from time to time. There they sang in time and as loud as they could, and learned a certain number of pieces, but not

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divisions have since been reduced to ten. Each district was rformed. managed by a local secretary, who arranged a local competition a month before the festival, and the winning accuracy as from choirs in each class then came to the final festival. Great ss they choirs in each class then came to the final festival. Great interest was taken in the local events. Last year fifty-five choirs entered, and twenty-nine were sent to the final competition at Weymouth. The gathering was a surprising one. It announced three classes: (a) for towns, (b) for large villages, and (c) for small villages. Now, the Association had eight adult classes and six for children. If all the chart extend it would be rescribed to held a children's day. rd when to write gnatures ower to ts : hnt w what d never schools entered it would be possible to hold a children's day in each district. In this way the children and teachers could be benefited without their having to travel long Indeed. spark, needed. could be benefited without their having to traver logistances. It was hard to make some people believe that 'choir' did not necessarily mean 'church choir,' and that competition of choirs did not mean rivalry between denominations. It would probably be some time before all concerned realised that the object was not to win but to improve. As it was, the festival scheme had done much good chnique ever he essary to it in providing hundreds of singers with delightful occupation eware during the winter months, the singing all round had rapidly improved, and the critical faculty had been aroused. A lusion comman in her choir, after finding that his side had beaten a neighbouring choir in the preliminary competition, said, 'It did seem to I that they was singing a bit flat'; and the conductor of the other choir admitted that riceless

'HIS BEST TENOR WAS ONLY THERE OR THEREABOUTS.'

Another member of the winning choir—a cook—who was very anxious lest they should be beaten by a determined little choir of rather picked voices, said, after the victory, 'When I heard them sing the word "the" like that I thought we had a chance,' and she added, with scorn, 'the second of the bar, too!

Plenty of material and genuine enthusiasm were found. Village choralists offered to come every night of the week, and declared that the practices were their happiest hours. All unnecessary expenses were avoided, but they had determined to engage the best judges available, and to give grants to necessitous choirs. Mr. Harry Evans, their judge this year, wrote as follows: 'It gave me great pleasure to hear your village choirs and to note that generally speaking the technique of the singing was well up to the average of such gatherings. Another of their judges, Mr. Dan Price, had expressed his great satisfaction with the results attained, and he was particularly impressed with the tone of the

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combined choirs.

As part of the business arrangements of the festival, forty-five minutes were allotted after lunch-time for a gathering a safety-valve, rather than a time of definite instruction. The suggestion has been made that next year a more instructive gathering, especially for conductors, might also be held.

CORRESPONDENCE.

TO THE EDITOR OF 'THE COMPETITION FESTIVAL RECORD.'

DEAR SIR,-May I venture to offer a suggestion, which, if it were possible to adopt, would greatly increase the value of your interesting record to the committees and officials responsible for selecting the test-pieces for the numerous festivals, a duty of which it is impossible to over-estimate

In your accounts and criticisms of festivals, could you comment more frequently on the test-pieces, their beauty and suitability, or the reverse; and where any pieces of exceptional merit are chosen for competition, draw your readers'

attention to the same?

The festival in which I am interested is now in its twelfth year, and it is getting more and more difficult to select suitable music for the large number of competitions in various grades of difficulty. The musical sub-committee responsible for choosing our music has for local reasons to consist of amateurs, and being far removed from the large centres of music has few opportunities of hearing fine music. It would be of immense help to us if the occasional criticisms of the music favourable and the reverse, now to be found in your reports of festivals, were considerably

These festivals afford such golden opportunities of educating people in discriminating between good and bad music that I feel I may be excused in thus putting this suggestion before you.—Yours truly,

A. RICARDO.

Sion Mills, co. Tyrone, July 2, 1910.

[The idea has often occurred to us, but exigencies of space and other difficulties have precluded our carrying it out. Adjudicators differ in their views as to interpretation, and the RECORD views might be in conflict. In case of difference of opinion, competitors might be tempted to pit one opinion against another. However, we may brave this contingency.

THE EDITOR 1 THE EDITOR.]

A LESSON IN IDENTIFICATION.

An apt illustration of the risks of wrong identifica-tion arising from the fear of judges being influenced in their decisions by seeing rather than by hearing is afforded by the following disagreeable case:

At the Middlesbrough County Court recently, Lawrence Gott, of Redcar, sued Mr. Gallimore, conductor of the South Bank Male-voice Choir, for the return of £10, prize money paid, it was alleged, by mistake, on Whit Monday, in connection with the choral competitions in the Pleasure Gardens at Saltburn.

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divisions have since been reduced to ten. Each district was rformed. managed by a local secretary, who arranged a local competition a month before the festival, and the winning accuracy as from choirs in each class then came to the final festival. Great ss they choirs in each class then came to the final festival. Great interest was taken in the local events. Last year fifty-five choirs entered, and twenty-nine were sent to the final competition at Weymouth. The gathering was a surprising one. It announced three classes: (a) for towns, (b) for large villages, and (c) for small villages. Now, the Association had eight adult classes and six for children. If all the chart extend it would be rescribed to held a children's day. rd when to write gnatures ower to ts : hnt w what d never schools entered it would be possible to hold a children's day in each district. In this way the children and teachers could be benefited without their having to travel long Indeed. spark, needed. could be benefited without their having to traver logistances. It was hard to make some people believe that 'choir' did not necessarily mean 'church choir,' and that competition of choirs did not mean rivalry between denominations. It would probably be some time before all concerned realised that the object was not to win but to improve. As it was, the festival scheme had done much good chnique ever he essary to it in providing hundreds of singers with delightful occupation eware during the winter months, the singing all round had rapidly improved, and the critical faculty had been aroused. A lusion comman in her choir, after finding that his side had beaten a neighbouring choir in the preliminary competition, said, 'It did seem to I that they was singing a bit flat'; and the conductor of the other choir admitted that riceless

'HIS BEST TENOR WAS ONLY THERE OR THEREABOUTS.'

Another member of the winning choir—a cook—who was very anxious lest they should be beaten by a determined little choir of rather picked voices, said, after the victory, 'When I heard them sing the word "the" like that I thought we had a chance,' and she added, with scorn, 'the second of the bar, too!

Plenty of material and genuine enthusiasm were found. Village choralists offered to come every night of the week, and declared that the practices were their happiest hours. All unnecessary expenses were avoided, but they had determined to engage the best judges available, and to give grants to necessitous choirs. Mr. Harry Evans, their judge this year, wrote as follows: 'It gave me great pleasure to hear your village choirs and to note that generally speaking the technique of the singing was well up to the average of such gatherings. Another of their judges, Mr. Dan Price, had expressed his great satisfaction with the results attained, and he was particularly impressed with the tone of the

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combined choirs.

As part of the business arrangements of the festival, forty-five minutes were allotted after lunch-time for a gathering a safety-valve, rather than a time of definite instruction. The suggestion has been made that next year a more instructive gathering, especially for conductors, might also be held.

CORRESPONDENCE.

TO THE EDITOR OF 'THE COMPETITION FESTIVAL RECORD.'

DEAR SIR,-May I venture to offer a suggestion, which, if it were possible to adopt, would greatly increase the value of your interesting record to the committees and officials responsible for selecting the test-pieces for the numerous festivals, a duty of which it is impossible to over-estimate

In your accounts and criticisms of festivals, could you comment more frequently on the test-pieces, their beauty and suitability, or the reverse; and where any pieces of exceptional merit are chosen for competition, draw your readers'

attention to the same?

The festival in which I am interested is now in its twelfth year, and it is getting more and more difficult to select suitable music for the large number of competitions in various grades of difficulty. The musical sub-committee responsible for choosing our music has for local reasons to consist of amateurs, and being far removed from the large centres of music has few opportunities of hearing fine music. It would be of immense help to us if the occasional criticisms of the music favourable and the reverse, now to be found in your reports of festivals, were considerably

These festivals afford such golden opportunities of educating people in discriminating between good and bad music that I feel I may be excused in thus putting this suggestion before you.—Yours truly,

A. RICARDO.

Sion Mills, co. Tyrone, July 2, 1910.

[The idea has often occurred to us, but exigencies of space and other difficulties have precluded our carrying it out. Adjudicators differ in their views as to interpretation, and the RECORD views might be in conflict. In case of difference of opinion, competitors might be tempted to pit one opinion against another. However, we may brave this contingency.

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IRISH AIR

THE WORDS ATTRIBUTED TO EDWARD LYSAGHT

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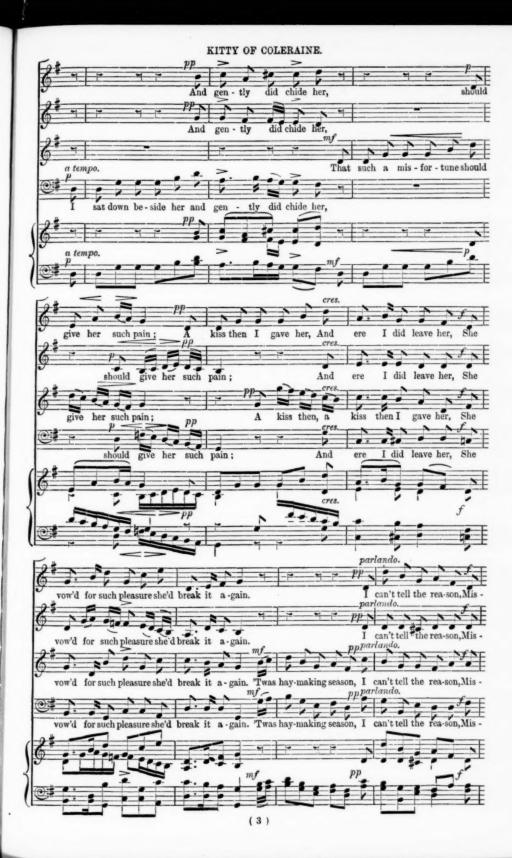
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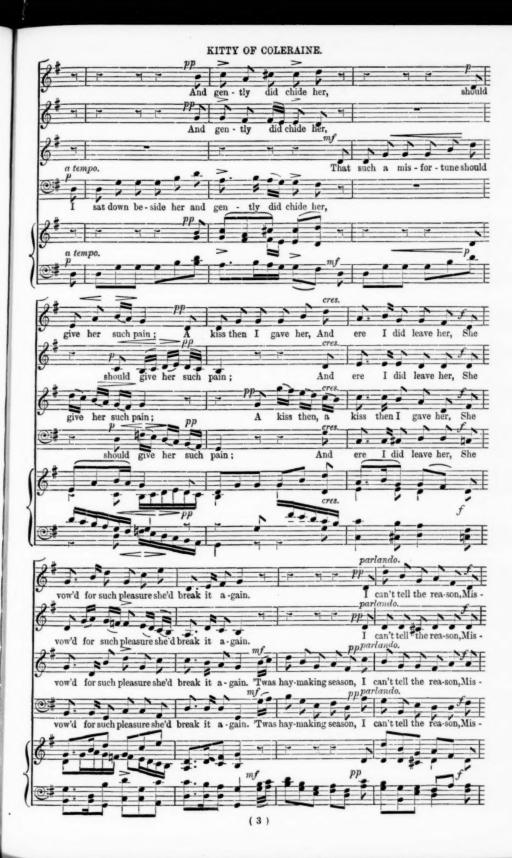
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This Supplement is part also of the October issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 11d.

The

Competition Sestival Record

AUGUSTA MARY WAKEFIELD,

Born near Kendal, August 19, 1853. Died at Grange-over-Sands, September 16, 1910.

Miss Wakefield, which occurred at Grange-over-Sands in the midst of the folk she loved so well, and for whom she worked so clear-sightedly. For a year or more Miss Wakefield had suffered illness. Until near the end there was always hope, which she shared, that she might recover and once again inspire the lives of those who were brought under her irresistible and radiating influence.

Mary Wakefield, to use the form of name by which she was best known, was the greatest force in the musical competition festival movement She did not invent choral in this country. competitions, but by her untiring self-sacrifice and convincing apostleship she made them a national cause, a national asset. She attained her dominating position by the great strength of her uncompromising character, the clearness of her vision, and the lucid downrightness of her speech.

It was in 1885 that she first planned an villagers on her father's estate at Sedgwick, near Kendal, where she was born, and from this the local scope of the scheme, but to stir up other propaganda is well known. The movement now extends its influence from Aberdeen to Truro, or, o' Groat's House to Land's End. fulfils the ideals which always animated the advocacy of its originator. In the early days of the event, Mary Wakefield conducted the combined music. In 1900, after fifteen years' service, she retired from this section of the work and was the recipient of a testimonial from her innumerable friends and coadjutors. In this connection an appreciation of Miss Wakefield's work, which the present writer contributed to the Musical Times of August, 1900, may be quoted:

We deeply regret to have to record the death of into its attractive fold scores of choirs of all kinds, village orchestras, and other musical organizations, most of which were brought into being by the festival scheme. A district reputed to be unmusical has, in this way, gained an almost national reputation for its enthusiasm for musical study and ability That this proud achievement is in execution. mainly owing to the faith, inspiration, and musical skill of Miss Wakefield, her numerous and influential local coadjutors would be the first to claim.

The Westmorland festival is not merely a scheme of competitions. The competitive side is subordinate and is meant to minister to the end. No one knows better than Miss Wakefield that competitions may have a seamy side. At Kendal the prizes offered consist, with one exception only, of medals, certificates, and banners. The exception is a prize of £5, which is offered to the village most successful in several sections, junior and senior. The money incentive is, thereinsignificant musical competition amongst the fore, practically non-existent. The end is to develop faculty by systematic study, to establish ideals of good execution, and to provide object lessons as to beginning she was impelled, not merely to increase how such ideals may be realised; and, further, to give as wide an acquaintance as possible with the parts of the country. The result of this resolute literature of music. New music is studied every year. Adjudicators are asked to give full reasons for their decisions, and to point out the path of improvement where necessary. The eagerness to Miss Wakefield liked to put it, from John improvement where necessary. The eagerness to Groat's House to Land's End. The festival know what to do and how to do it manifested at established at Kendal (the Westmorland festival) these yearly gatherings is one of their most exhilarating features. Then the combined performance of some large works is looked upon as an absolutely essential part of the scheme. competition of the small sections equips choralists for this supreme effort. The educative effect of this constant striving to acquire knowledge and skill was strikingly exemplified this year in the rapt attention with which the 600 choralists comprising the adult festival choir, and the immense audience followed admirable performances of 'The growth of the Westmorland festival has the C minor Symphony and the "Scotch" been phenomenal. What was at first a small Symphony given by the Manchester band under local competition, that concerned merely a few Signor Risegari. The importance attached to the score of villagers, has expanded to an undertaking combined performance may be measured by the interesting the whole country side and drawing extraordinary efforts put forth to secure adequate

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The

Competition Sestival Record

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The scheme this year included twelve musical sections and two for recitations. We have only space to record results of

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Claughton Juvenile Choir, 140 (Mr. Tom Lloyd). Hanley Grove Council School Choir, 131 (Mr. E. J. Bridgewater). Rhos (Bethlehem) Juvenile Prize Choir, 123 (Mr. Jacob Edwards).

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1st.	Colne Valley (Dr. T. E. Pearson.)	•••	74	71	145
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BLACKPOOL October 18 to 22.

The entries for this great festival are now completed. the solo sections the entries are not so numerous as those that almost overwhelmed adjudicators last year, but the choral classes are as usual supported by many of the best small choirs in the country. Nowhere can the results of the competitive movement be better studied than at this festival. Mr. L. H. Franceys (Festival Offices) is the secretary.

THE ROYAL NATIONAL EISTEDDFOD. COLWYN BAY, September 13 to 16.

The National Eisteddfod has again justified its existence from the musical standpoint. This may be asserted although the entries, or at least the number of the competitors, was not large, and the standard generally was not particularly The arena, a large and substantial pavilion specially constructed for the occasion, was admirably designed, and it turned out to be good acoustically. It held about 7,000 persons. The attendance was satisfactory, the auditorium being sometimes quite full. There was never any inconvenient overcrowding, even to hear Mr. Lloyd George deliver his speech in Welsh.

The choral test-pieces were unusually searching. In every important class there was one piece by a Welsh composer. This was quite as it should be at a national gathering intended to encourage creative as well as executive skill. The Welsh pieces were generally simple and sometimes not very good specimens of the composing powers of the race. The other pieces were, in one or two instances, not well chosen in view of the known limitations of possible competitors. Fancy asking the second choral mixed-voice class to sing Elgar's 'Deep in my soul,' a virtuoso piece of extreme tonal difficulty! The choice of 'O! wild west wind,' for the chief choral way may be instificially because wind for the chief choral was more justifiable, because it was possible for first-rate choirs. The judges were Dr. Coward, Dr. Roland Rogers, Mr. David Jenkins, Mus. Bac., and Mr. David Evans, Mus Bac.—all excellent musicians and experienced adjudicators.

Some of the features of the event were as follows:

I. The judges, although sitting together, worked independently. Each judge allowed 40 marks for each piece as a maximum, and no heads were planned.

When choirs or other competitors had two or more tests to perform they were allowed to sing them in any order. [Personally, I think this is wrong, because the varied succession of keys and the contrasts of general effect of pieces of widely different character to some extent place the competitors on terms of inequality. In the male-voice choir class one of the judges remarked that Manchester was wise to sing the 'Battle of the Baltic' last. This choir won, but not necessarily owing to this particular exercise of wisdom.]

3. Prizes were offered for the best marshalling of choirs. This was an admirable device to stimulate the well-known masterly inactivity which is only too common at Eisteddfodau, and which exhausts the patience of audiences and adjudicators,

and upsets a time-table already a fiction of the programme.

4. Small events were as usual allowed to take place in the immense hall. Thousands could on these occasions hear nothing, and were naturally impatient. No doubt in the case of fine adult solo-singing the huge audience like to say the audacity of the performance. The modulation to

exercise judgment by comparing several competitors in each class, but with children playing the violin or the pianoforte no such comparison is possible. It would be enough to satisfy sentiment to allow only the previously ascertained

winner to perform.

5. This was a great national event which drew an audience from all parts of Wales, and which included many visitors from distant parts. At the concerts some large works by Welsh composers were included in the programme. These works demanded an orchestra. For their presentation in the immense hall the orchestra engaged was: 1st violins, 6; 2nd violins, 4; violas, 3; violoncellos, 3; double-basses, 2; wood-wind, 8; brass, 9; and timpani; total, 36. The Eisteddfod Choir (an excellent body of singers, admirably trained by Mr. John Williams, of Carnarvon) consisted of: Sopranos, 92; altos, 60; tenors, 45; and basses, 68; total, 265. The band of course should have been at least twice as

strong to fill the hall and balance the choir.

6. The first-prizes in the two chief choral events went to English choirs. This is not a pleasant result for Welsh patriots. One cannot but admire the courage shown by the Welsh in allowing the competition to be open after many defeats. They no doubt realise that they are fairly beaten, defeats. and that the nobler course is not to exclude their rivals, but to endeavour to improve upon their results. Only by this means can progress be expected. As it turned out in the present instance, Welsh choirs were not much behind the

winning choirs.

There were only three entries in the chief choral classtwo English and one Welsh—and only four in the second choral. In the female-voice choir class there were five entries, in the children's choir class eleven (out of which nine sang), and in the male-voice choir class four.

Other statistics of entries and actual competitions are as

follows:

				Entries.	Sang.
Soprano solo	***	000		52	30
Contralto solo	***	***		50	30
Baritone	999	***		54	21
Quartet (S. A. T. B.)				19	3
Duets (S. A.)	***	400	***	27	7

Other statistics were not available.

CHIEF CHORAL CLASS.
(Open to all comers. Number of voices, 150 to 175.) Tests: (a) Requiem and Kyrie from the 'Requiem Mass' (Mozart); (b) 'Trip we gaily' from 'Dewi Sant' (St. David) (Jenkins); (c) 'O! wild west wind' (Elgar).

Order of performance.

Rhymney Gwent Choral Society (Mr. Daniel Owen). North Staffordshire District Choral Society (Mr. H. Whittaker). Southport Choir (Mr. W. Tattersall).

The three test-pieces presented due variety. (a) These two choruses have a solemn, measured, and majestic tread, and demand the most skilful treatment of legalo and sostenuto and clear vocalisation. (c) This is one of Elgar's most significant part-songs; it adopts a free form, fitted for the expression of the turbulence and intensity of the words. It is very difficult musically and physically—a passage near the end in D major, preceded and followed by E flat major, is a specially troublesome one—but when finely performed its effect is thrilling. (b) This piece calls for some daintiness of rhythmic treatment. It presents no difficulties, musical or temperamental.

Rhymney sang first. It was obviously a well-equipped choir. In (a) the tone was not very attractive, and the intonation was not true. There was a tendency to lightness almost staccato-instead of an imposing sostenuto. the mood was missed. A fine climax was realised on page 7. In the 'Christe' the vocalization was better. The balance was top-heavy throughout, the basses not having sufficient resonance. In (b) the singing was excellent. The pace was brisk, there were vivid contrasts, and many evidences of fine drill and a general freedom and alacrity. The singers seemed to breathe freely on their native heath. (ϵ) Here the musical difficulties were too great. Mistakes were made, and some of the finest points of the part-song were missed. But there was much to admire in the spirit, and one might almost

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BLACKPOOL October 18 to 22.

The entries for this great festival are now completed. the solo sections the entries are not so numerous as those that almost overwhelmed adjudicators last year, but the choral classes are as usual supported by many of the best small choirs in the country. Nowhere can the results of the competitive movement be better studied than at this festival. Mr. L. H. Franceys (Festival Offices) is the secretary.

THE ROYAL NATIONAL EISTEDDFOD. COLWYN BAY, September 13 to 16.

The National Eisteddfod has again justified its existence from the musical standpoint. This may be asserted although the entries, or at least the number of the competitors, was not large, and the standard generally was not particularly The arena, a large and substantial pavilion specially constructed for the occasion, was admirably designed, and it turned out to be good acoustically. It held about 7,000 persons. The attendance was satisfactory, the auditorium being sometimes quite full. There was never any inconvenient overcrowding, even to hear Mr. Lloyd George deliver his speech in Welsh.

The choral test-pieces were unusually searching. In every important class there was one piece by a Welsh composer. This was quite as it should be at a national gathering intended to encourage creative as well as executive skill. The Welsh pieces were generally simple and sometimes not very good specimens of the composing powers of the race. The other pieces were, in one or two instances, not well chosen in view of the known limitations of possible competitors. Fancy asking the second choral mixed-voice class to sing Elgar's 'Deep in my soul,' a virtuoso piece of extreme tonal difficulty! The choice of 'O! wild west wind,' for the chief choral way may be instificially because wind for the chief choral was more justifiable, because it was possible for first-rate choirs. The judges were Dr. Coward, Dr. Roland Rogers, Mr. David Jenkins, Mus. Bac., and Mr. David Evans, Mus Bac.—all excellent musicians and experienced adjudicators.

Some of the features of the event were as follows:

I. The judges, although sitting together, worked independently. Each judge allowed 40 marks for each piece as a maximum, and no heads were planned.

When choirs or other competitors had two or more tests to perform they were allowed to sing them in any order. [Personally, I think this is wrong, because the varied succession of keys and the contrasts of general effect of pieces of widely different character to some extent place the competitors on terms of inequality. In the male-voice choir class one of the judges remarked that Manchester was wise to sing the 'Battle of the Baltic' last. This choir won, but not necessarily owing to this particular exercise of wisdom.]

3. Prizes were offered for the best marshalling of choirs. This was an admirable device to stimulate the well-known masterly inactivity which is only too common at Eisteddfodau, and which exhausts the patience of audiences and adjudicators,

and upsets a time-table already a fiction of the programme.

4. Small events were as usual allowed to take place in the immense hall. Thousands could on these occasions hear nothing, and were naturally impatient. No doubt in the case of fine adult solo-singing the huge audience like to say the audacity of the performance. The modulation to

exercise judgment by comparing several competitors in each class, but with children playing the violin or the pianoforte no such comparison is possible. It would be enough to satisfy sentiment to allow only the previously ascertained

winner to perform.

5. This was a great national event which drew an audience from all parts of Wales, and which included many visitors from distant parts. At the concerts some large works by Welsh composers were included in the programme. These works demanded an orchestra. For their presentation in the immense hall the orchestra engaged was: 1st violins, 6; 2nd violins, 4; violas, 3; violoncellos, 3; double-basses, 2; wood-wind, 8; brass, 9; and timpani; total, 36. The Eisteddfod Choir (an excellent body of singers, admirably trained by Mr. John Williams, of Carnarvon) consisted of: Sopranos, 92; altos, 60; tenors, 45; and basses, 68; total, 265. The band of course should have been at least twice as

strong to fill the hall and balance the choir.

6. The first-prizes in the two chief choral events went to English choirs. This is not a pleasant result for Welsh patriots. One cannot but admire the courage shown by the Welsh in allowing the competition to be open after many defeats. They no doubt realise that they are fairly beaten, defeats. and that the nobler course is not to exclude their rivals, but to endeavour to improve upon their results. Only by this means can progress be expected. As it turned out in the present instance, Welsh choirs were not much behind the

winning choirs.

There were only three entries in the chief choral classtwo English and one Welsh—and only four in the second choral. In the female-voice choir class there were five entries, in the children's choir class eleven (out of which nine sang), and in the male-voice choir class four.

Other statistics of entries and actual competitions are as

follows:

				Entries.	Sang.
Soprano solo	***	000		52	30
Contralto solo	***	***		50	30
Baritone		***		54	21
Quartet (S. A. T. B.)				19	3
Duets (S.A.)		400	***	27	7

Other statistics were not available.

CHIEF CHORAL CLASS.
(Open to all comers. Number of voices, 150 to 175.) Tests: (a) Requiem and Kyrie from the 'Requiem Mass' (Mozart); (b) 'Trip we gaily' from 'Dewi Sant' (St. David) (Jenkins); (c) 'O! wild west wind' (Elgar).

Order of performance.

Rhymney Gwent Choral Society (Mr. Daniel Owen). North Staffordshire District Choral Society (Mr. H. Whittaker).

Southport Choir (Mr. W. Tattersall). The three test-pieces presented due variety. (a) These two choruses have a solemn, measured, and majestic tread, and demand the most skilful treatment of legato and sostenuto and clear vocalisation. (c) This is one of Elgar's most significant part-songs; it adopts a free form, fitted for the expression of the turbulence and intensity of the words. It is very difficult musically and physically—a passage near the end in D major, preceded and followed by E flat major, is a specially troublesome one—but when finely performed its effect is thrilling. (b) This piece calls for some daintiness of rhythmic treatment. It presents no difficulties, musical or temperamental.

Rhymney sang first. It was obviously a well-equipped choir. In (a) the tone was not very attractive, and the intonation was not true. There was a tendency to lightness almost staccato-instead of an imposing sostenuto. the mood was missed. A fine climax was realised on page 7. In the 'Christe' the vocalization was better. The balance was top-heavy throughout, the basses not having sufficient resonance. In (b) the singing was excellent. The pace was brisk, there were vivid contrasts, and many evidences of fine drill and a general freedom and alacrity. The singers seemed to breathe freely on their native heath. (ϵ) Here the musical difficulties were too great. Mistakes were made, and some of the finest points of the part-song were missed. But there was much to admire in the spirit, and one might almost

D major was not correct. A striking but not a first-rate

North Staffordshire sang second. There was much excited expectancy in the audience. The choir had achieved a great reputation by winning first-prizes at Eisteddfodau, under its late conductor, Mr. Whewall. Would they do as well under their new conductor, Mr. Herbert Whittaker, of Blackpool fame? They began with (a). The tone at once captivated the ear, but there was just a suspicion of failing intonation. A very exact regular tread was a feature of the rhythm, but yet one yearned for a firmer welded sostenuto. Basses were grand-solid and secure in attack. Sopranos had a brilliant ring of resonance. Altos and tenors were not so good as the other parts. A magnificent climax, not too steep in its ascent, was secured at p. 7. In the 'Christe,' the basses ascent, was secured at p. 7. In the 'Christe,' the basses again achieved distinction, but the general execution was not so fluent as in the opening section. (b) There was much to admire in the elasticity of the rhythm. The sopranos sang brilliantly and the tone all round was blendful, yet on the whole the general effect did not rouse enthusiasm.



MR. HERBERT WHITTAKER. (Photograph by Warwick Brookes, Manchester.)

The expression was too much of the formal kind. one could see as well as hear that the choir and conductor looked to this piece to gain laurels. The opening was arresting if it did not appear stormy enough. Again and again the broad and the subtle touches of the composer were duly realised. The execution and the mood at 'Drive my dead thoughts o'er the universe, the trumpet of a prophecy' (a passage where it is easy to overstep the sublime) was magnificent. The caressing tenderness of the few bars succeeding this passage was quite beautiful. The tenors did not make much of their delicate melody on page 37, and elsewhere they did not shine. The last seven bars were exciting, dramatic, and well controlled, although the singing in the difficult modulation was not quite true. A fine performance that held one's whole attention from start

Southport came last. Mr. Tattersall had the honour of winning a first prize in the second choral class at the London Eisteddfod in 1909, and so much was expected from They sang (a) first. At once we sterly interpretation. Here at last him and his fine choir. felt in the grip of a masterly interpretation. was the solemn, massive sostenuto, suffused here and there with some emotion. The semiquaver runs were perfectly even and tranquil. There was always a rich, sympathetic tone, and the staying power of the choir was shown in

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SECOND CHOIR COMPETITION. (Open to all comers. Number of voices, 60 to 80.)

Tests: (a) 'Gweddi Gwraig y Meddwyn' ('The Prayer') (Dr. Joseph Parry); (b) 'Deep in my soul' (Elgar), unaccompanied.

Order of Performance. Crewe Glee and Madrigal Society (Mr. E. Lowe). Bangor Choral Society (Mr. R. Davies). Trecynon United Choir (Mr. W. Gwynne). Cefn Mawr Choral Society (Mr. G. W. Hughes).

All the choirs found 'Deep in my soul' difficult to sing tune. Cefn Mawr won the first place and Trecynon the in tune. second.

In the male-voice class, which customarily draws a large number of entries, only four choirs sang. On the whole the pieces selected did not make a good batch of tests. 'Sorrow's tears' is an intricate and extremely difficult piece, not suited for performance at a competition. the Manchester Choir succeeded in giving it accurately.

MALE CHOIRS. (Open to all comers. Number of voices, 60 to 80.)

Tests: (a) 'Brwydr y Baltic' ('The Battle of the Baltic').
Coborne Roberts); (b) 'Sorrow's tears' (Cornelius); (c) 'The rider's song' (Cornelius); (b) and (c) unaccompanied.

Garw Male-Voice Society (Mr. John Butler). Manchester Orpheus Glee Society (Mr. W. S. Nesbitt). Swansea and District Male-Voice Society

(Mr. Ll. R. Bowen). Warrington Male-Voice Choir (Mr. S. Hassall).

Manchester came first and Swansea second. There was excellent singing in the female-voice choir section. The tests and entries were as follows:

FEMALE CHOIRS. (Open to all comers. Number of voices, 35 to 45.) Tests: (a) 'Come, sisters, come' (Mackenzie); (b) 'Y Môr Forwynion ' ('Sea Maidens') (D. D. Parry).

Carmarthen (Miss A. M. Buckley). Armonica, Coedpoeth (Mr. T. Carrington). Dowlais (Mr. W. Hughes).

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Competition Sestival Record

THE BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 18, 19, 20, 21, 22.

For the tenth time this great festival has proved its popularity, and more, its utility. As we have before said, it is at this festival that the fruits of the competition movement can be found at their best. Almost every department of executive music is catered for. For five days, from morning to late evening, streams of competitors flowed before eleven judges. In all, about four thousand individuals were concerned. Even at the minor events, which were going on simultaneously in three halls, there were always good audiences, and at the competitions in the chief classes the great Winter Garden hall was packed by about four thousand persons. The competitors included 124 junior vocal soloists, 339 adult vocal soloists, 110 pianists. 39 violinists, 3 viola players and 3 violoncellists, 11 female-voice choirs, 8 church or chapel choirs, 13 male-voice choirs, 12 mixed-voice choirs, 22 children's choirs, 17 vocal quartets and quintets, 3 action-song and 2 maypole parties. Concerts were given every evening. A festival chorus of about one hundred and fifty voices sang six madrigals, under Mr. Herbert Whittaker, and displayed tine training. Miss Sarah Crook and Miss Annie Skidmore me training. Miss Saria Crook and Miss Annie Skudiore sang solos, and Mr. Edward de Jong played flute solos. The festival programme book is a volume of eighty-eight pages, nowhere defaced by irritating advertisements, and the value of the volume is enhanced by interesting information about the test-pieces. Outstanding features of the festival were the children's action-songs, the victory of a London (Leyton) school choir in the children's classes, the excellence of the solo-singing classes, and the virtuoso performance of the very exacting tests in the chief choral class

THE TESTS.

One heard some murmurs from competitors as to the difficulty of the tests. These were voiced by Dr. McNaught in adjudicating in a male-voice class, in which the tests were Cornelius's part-song, 'In the midst of life,' and Schumann's 'The night march,' and by Dr. Brewer in adjudicating in the chief male-voice class, in which 'On Craig Dhu,' by Frederick Delius, was one of the tests. But Dr. McNaught, while considering the difficulties of the Cornelius too great, objected mainly to the choice of two sombre pieces for these men to work at for weeks. Dr. Brewer questioned the effectiveness of the Delius piece, one who examines the whole list could fail to accord a tribute of admiration to the section of the committee responsible for the choosing of the tests.

They display insight, breadth of view, and fine taste.

THE SOUTH AND THE NORTH.

THE SOUTH AND THE NORTH.

Two remarkable results will make this year's festival memorable. First a choir of school children from Leyton (London, E.), under Miss Nicholls, came and conquered. It was a bold enterprise, but it has been justified by its complete success. The fact that the two prizes won amounted to only seven guineas, and the expense of bringing the children was about £100, will effectually silence critics who think the only quest is money. It is not too much to say that the singing of these Leyton children was a revelation even to the proud North.

Next a male-voice choir from Stourbridge, under Mr. G. H. Woodall, came and sang with amazing vitality, fine tone, and dramatic expression, and took away a first-prize although Manchester and Colne were in the field.

THE LATE MISS WAKEFIELD.

The programme contained the following references to the late Miss Wakefield:

'The predominating thought in preparing the preface this year is the expression of our deep sympathy with what may be truthfully termed the parent organization of the Competitive Festival movement. We allude, of course, to the recent death of Miss Wakefield, the founder of the Westmorland Festival at Kendal; and when we say the Westmorland Festival, we mean the inspiration of all the kindred Festivals that have since been established. An enterprise, owing its inception to a competition held in an obscure Westmorland village (Sedgwick) in 1885, and that has since grown to such enormous dimensions, spreading over all England, is a fitting memorial to the presiding genius who has so recently departed. To very few is it allowed the satisfaction of seeing the fruit of their labours result in such a harvest.

SOLO SINGING.

The adult solo-singing was divided into eight classes, each voice having its lyric and its dramatic sections.

The winners in each class and the tests were as follows:

Dramatic soprano.- 'Non mi dir,' from 'Don Giovanni'

Dramatic soprano.—'Non mt dir, from 'Don Giovanni' (Mozart). Miss Maude A. Ward (Barnsley).

Mezzo-soprano.—'Im Herbst' ('In the autumn'), (Robert Franz). Miss Irene Buckley (Derby).

Dramatic contralto.—'Noble signors,' from 'Les Huguenots' (Meyerbeer). Miss Mira Gerrard (Bolton).

Contralto.—'Feldeinsamkeit' ('In summer fields') (Beahme). Miss Amin Barkey (Guide Priders)

Brahms). Miss Annie Barker (Guide Bridge).
Dramatic tenor.—'The sun returns,' from 'Eugen Onégin'

(Tchaikovsky). Mr. W. H Teal (Halifax). Tenor.— Pensée d'Automne' (Massenet).

Mr. E. M. Hargreaves (Bacup). Bass — 'Si la rigueur,' from 'La Juive' (Halévy).

Arthur Rawstron (St. Anne's-on-Sea).
Baritone.— 'Eri tu,' from 'Un ballo in maschera' (Verdi).

Mr. Richard Tranter (St. Helens).

The eight winners competed afterwards for the Rose Bowl, with the result that it was awarded to Mr. E. M. Hargreaves, a young miner. The ability displayed in this competition was remarkable.

OPEN INSTRUMENTAL SOLO CLASSES

Violin solo (25 entries).—Doris Haughton. Pianoforte, under 12 (30 entries).—Arnold Taylor. Pianoforte, 14 to 16 (32 entries).—Lilian Parker. Pianoforte, 12 to 14 (20 entries).—Ada Wilson. Pianoforte, 16 to 18 (17 entries).—Nettie Thompson.

Pianoforte sight-test, 16 to 18.—Doris Staton.
Pianoforte duet, 16 to 18.—Doris Staton and Frances Morris.

Viola solo.-Stanley Bamforth. Violoncella solo. - Burley Copley, jun. applement.

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THE BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 18, 19, 20, 21, 22.

For the tenth time this great festival has proved its popularity, and more, its utility. As we have before said, it is at this festival that the fruits of the competition movement can be found at their best. Almost every department of executive music is catered for. For five days, from morning to late evening, streams of competitors flowed before eleven judges. In all, about four thousand individuals were concerned. Even at the minor events, which were going on simultaneously in three halls, there were always good audiences, and at the competitions in the chief classes the great Winter Garden hall was packed by about four thousand persons. The competitors included 124 junior vocal soloists, 339 adult vocal soloists, 110 pianists. 39 violinists, 3 viola players and 3 violoncellists, 11 female-voice choirs, 8 church or chapel choirs, 13 male-voice choirs, 12 mixed-voice choirs, 22 children's choirs, 17 vocal quartets and quintets, 3 action-song and 2 maypole parties. Concerts were given every evening. A festival chorus of about one hundred and fifty voices sang six madrigals, under Mr. Herbert Whittaker, and displayed tine training. Miss Sarah Crook and Miss Annie Skidmore me training. Miss Saria Crook and Miss Annie Skudiore sang solos, and Mr. Edward de Jong played flute solos. The festival programme book is a volume of eighty-eight pages, nowhere defaced by irritating advertisements, and the value of the volume is enhanced by interesting information about the test-pieces. Outstanding features of the festival were the children's action-songs, the victory of a London (Leyton) school choir in the children's classes, the excellence of the solo-singing classes, and the virtuoso performance of the very exacting tests in the chief choral class

THE TESTS.

One heard some murmurs from competitors as to the difficulty of the tests. These were voiced by Dr. McNaught in adjudicating in a male-voice class, in which the tests were Cornelius's part-song, 'In the midst of life,' and Schumann's 'The night march,' and by Dr. Brewer in adjudicating in the chief male-voice class, in which 'On Craig Dhu,' by Frederick Delius, was one of the tests. But Dr. McNaught, while considering the difficulties of the Cornelius too great, objected mainly to the choice of two sombre pieces for these men to work at for weeks. Dr. Brewer questioned the effectiveness of the Delius piece, one who examines the whole list could fail to accord a tribute of admiration to the section of the committee responsible for the choosing of the tests.

They display insight, breadth of view, and fine taste.

THE SOUTH AND THE NORTH.

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Two remarkable results will make this year's festival memorable. First a choir of school children from Leyton (London, E.), under Miss Nicholls, came and conquered. It was a bold enterprise, but it has been justified by its complete success. The fact that the two prizes won amounted to only seven guineas, and the expense of bringing the children was about £100, will effectually silence critics who think the only quest is money. It is not too much to say that the singing of these Leyton children was a revelation even to the proud North.

Next a male-voice choir from Stourbridge, under Mr. G. H. Woodall, came and sang with amazing vitality, fine tone, and dramatic expression, and took away a first-prize although Manchester and Colne were in the field.

THE LATE MISS WAKEFIELD.

The programme contained the following references to the late Miss Wakefield:

'The predominating thought in preparing the preface this year is the expression of our deep sympathy with what may be truthfully termed the parent organization of the Competitive Festival movement. We allude, of course, to the recent death of Miss Wakefield, the founder of the Westmorland Festival at Kendal; and when we say the Westmorland Festival, we mean the inspiration of all the kindred Festivals that have since been established. An enterprise, owing its inception to a competition held in an obscure Westmorland village (Sedgwick) in 1885, and that has since grown to such enormous dimensions, spreading over all England, is a fitting memorial to the presiding genius who has so recently departed. To very few is it allowed the satisfaction of seeing the fruit of their labours result in such a harvest.

SOLO SINGING.

The adult solo-singing was divided into eight classes, each voice having its lyric and its dramatic sections.

The winners in each class and the tests were as follows:

Dramatic soprano.- 'Non mi dir,' from 'Don Giovanni'

Dramatic soprano.—'Non mt dir, from 'Don Giovanni' (Mozart). Miss Maude A. Ward (Barnsley).

Mezzo-soprano.—'Im Herbst' ('In the autumn'), (Robert Franz). Miss Irene Buckley (Derby).

Dramatic contralto.—'Noble signors,' from 'Les Huguenots' (Meyerbeer). Miss Mira Gerrard (Bolton).

Contralto.—'Feldeinsamkeit' ('In summer fields') (Beahme). Miss Amin Barkey (Guide Priders)

Brahms). Miss Annie Barker (Guide Bridge).
Dramatic tenor.—'The sun returns,' from 'Eugen Onégin'

(Tchaikovsky). Mr. W. H Teal (Halifax). Tenor.— Pensée d'Automne' (Massenet).

Mr. E. M. Hargreaves (Bacup). Bass — 'Si la rigueur,' from 'La Juive' (Halévy).

Arthur Rawstron (St. Anne's-on-Sea).
Baritone.— 'Eri tu,' from 'Un ballo in maschera' (Verdi).

Mr. Richard Tranter (St. Helens).

The eight winners competed afterwards for the Rose Bowl, with the result that it was awarded to Mr. E. M. Hargreaves, a young miner. The ability displayed in this competition was remarkable.

OPEN INSTRUMENTAL SOLO CLASSES

Violin solo (25 entries).—Doris Haughton. Pianoforte, under 12 (30 entries).—Arnold Taylor. Pianoforte, 14 to 16 (32 entries).—Lilian Parker. Pianoforte, 12 to 14 (20 entries).—Ada Wilson. Pianoforte, 16 to 18 (17 entries).—Nettie Thompson.

Pianoforte sight-test, 16 to 18.—Doris Staton.
Pianoforte duet, 16 to 18.—Doris Staton and Frances Morris.

Viola solo.-Stanley Bamforth. Violoncella solo. - Burley Copley, jun. LOCAL (JUNIOR) CLASSES.

Girls' solo-singing. - Edith Benson. Violin solo, under 18. - Jo. Lamb. Pianoforte solo, under 14.—Betty Parkinson. Pianoforte solo, under 16.—Constance M. Hibbert. Boys' solo-singing. - Walter L. Roberts.

ACTION SONG (Local). Children under nine years of age.

Ist. Revoe School, Blackpool (Miss Garner). Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson). Victoria School, Blackpool (Misses Clara Longworth and Elsie Williamson).

ACTION SONGS.

(Children 7 to 12 years of age; 8 to 12 voices.)

1st. { Revoe C.S., Blackpool (Miss Garner), 80. Victoria C.S., Blackpool (Miss V. F. A. Hawkins), 80. Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson),

MAYPOLE DANCE AND SONG.

Tied between St. John's School 'A' (Mr. A. J. Brown) and 'B' (Miss S. Taylor).

VILLAGE SCHOOL CHOIRS.

Test: 'Robin, sweet robin' (Granville Bantock). 3rd. Hambleton C.S. (Mr. T. E. Martin). 2nd. Singleton (Mr. T. Dawson). Hardborn-cum-Newton (Mrs. Lindley).

SCHOOL CHOIRS.

(Not having won a prize in the Challenge Banner Class during the last three years.)

Tests: 'Drake's drum' (Coleridge-Taylor) and 'A

morning song ' (Berlioz).

Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson).

3rd. New Hey C.S., Rochdale (Mr. E. Quarmby), 139.

2nd. Waterloo C.S., Blackpool (Miss E. Preston), 141. All Saints' School, Southport (Miss M. Ward). Victoria School, Blackpool (Miss Sutcliffe), 143.

SCHOOL CHOIRS (Cantata Class).

Test: Selection from 'Vogelweid, the Minnesinger.' (Seven schools competed.)

18t. Birkdale C.S., Southport (Mr. A. E. Parr), 76.

2nd. New Hey C. of E., Rochdale (Mr. Edgar Quarmby), 75.

3rd. Claremont C.S., Blackpool (Mr. J. E. Cunliffe), 74.

CHILDREN'S CHOIRS.

Tests: 'Weep you no more, sad fountains' (Madeley Richardson); 'O come with us and wander' (Schumann). St. Paul's Choir Boys, Blackpool (Mr. R. Hall).

Farmer Road Elementary Girls' School, Leyton, Essex (Miss M. Nicholls). Ancoats Girls' Institute Junior (Miss Say Ashworth).

South Shore Parish Church Choir Boys (Mr. C. W. Fisher).

Fleetwood, Chaucer Road Girls' (Mr. C. Saer.) 2nd. Revoe Choir, Blackpool (Mr. J. R. Rigby).

SCHOOL CHOIRS (Challenge Banner Class).

Test: 'New Year's song' (G. Richmond). Birkdale C.S., Southport (Mr. A. E. Parr).
Thames Road C.S., Blackpool (Mr. F. S. Horsfall).
Claremont C.S., Blackpool (Mr. J. E. Cunliffe), 70.
Devonshire Road C.S., Blackpool (Mr. J. J. Barlow), 3rd. St. John's, Blackpool (Mr. J. N. Nutt), 67.

FEMALE-VOICE CHOIRS, 'B.'

Tests: 'Im Hammersbach' (Elgar); 'Ye banks and braes' (Madeley Richardson). Road Girls' (Elementary), Leyton (Miss M. 1st. Farmer Nicholls).

Ancoats Girls' Institute (Elementary) (Miss Say Ashworth). Chaucer Road Girls' School, Fleetwood (Mr. C. Saer). FEMALE-VOICE CHOIRS (Local).

Tests: 'Indian lullaby' (A. S. Vogt) and 'The river king' (Schumann).

Raikes Parade, Blackpool (Mr. E. Balmford). 2nd. Claremont Congregational, Blackpool

(Mr. H. Whittaker). Revoe Choir, Blackpool (Mr. J. R. Rigby). South Shore, Blackpool (Mr. J. T. Schofield). Blackpool Orpheus Glee Society (Mr. J. C. Higgin). Ist.

Adelaide Street U. M. C., Blackpool, (Mr. J. S. Warburton).

FEMALE-VOICE CHOIRS.

Tests: 'Serenade' (Schubert); 'A June rose bloomed' (Coleridge-Taylor).

St. James's Ladies' Choir, Barrow (Mrs. Bourne), 139.
Blackpool Orpheus Glee Society, Blackpool
(Mr. Clifford Higgin), 146.

Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous), 141.
2nd. Blackpool Glee and Madrigal Society
(Mr. H. Whittaker), 145.

3rd. Stocksbridge (Sheffield) Congregational (Mr. W. M. Robertshaw), 142.

MALE-VOICE CHOIRS (Alto lead).

Tests: 'Autumn leaves' (Stanford); 'The frog and the crab' (Lee Williams).

1st. Todmorden (Mr. H. Lees), 146.

2nd. Barnoldswick Glee Union (Mr. F. Lord), 144.

Heysham (Mr. S. Morphet), 117.

MALE-VOICE CHOIRS (Tenor Lead), 'B.'

Tests: 'In the midst of life' (Cornelius); 'The night march' (Schumann).

Preston Lyric (Mr. Jos. Smith).
South Shore (Mr. J. T. Schofield).
Men's Meeting, Marple Bridge (Mr. John B. Gatenby). St. Helen's Excelsior (Mr. A. Jones).

MALE-VOICE CHOIRS (Tenor Lead). (Challenge Shield Class.)

Tests: (a) 'O mariners, out of the sunlight' (Coleridge-Taylor); (b) 'United are we' (Brahms); (c) 'The lost leader' (Bantock).

(a) (b) (c) Total. 2nd. Manchester Orpheus Glee Society (Mr. W. S. Nesbitt) Stourbridge Institute (Worcester-shire) (Mr. G. H. Woodall) ... 68 75 76 219 74 75 78 227

Colne Orpheus Glee Union
(Mr. L. Greenwood) 63 68 70 201 Swadlincote and District, Burton-on-Trent (Mr. J. Frost) ... 65 ... 57 179

MIXED-VOICE CHOIRS, 'B.'

(Not having won a prize in the Challenge Shield Class during the last three years.)

Tests: 'A song for the seasons' (Smart); madrigal, 'Phillida flouts me' (S. H. Nicholson).
3rd. The Isle of Man Choir (Mr. J. D. Looney), 127.

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SIGHT TEST (Mixed-voice Choirs).

Blackpool Glee and Madrigal (Mr. H. Whittaker). 2nd. Mr. Aldous's Choir, Lancaster.

MIXED-VOICE CHOIRS (Challenge Shield Class).

Tests: (a) 'On Craig Dhu' (Delius); (b) 'In the silent west' (Bantock); (c) 'Cold winter' (Debussy); (d) madrigal, 'Hard by a crystal fountain' (Morley).

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Tests: (a) 'On Craig Dhu' (Delius); (b) 'In the silent west' (Bantock); (c) 'Cold winter' (Debussy); (d) madrigal, 'Hard by a crystal fountain' (Morley).

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We regret that we have not space this month for a detailed iticism of the chief choirs. There was much in the criticism of the chief choirs. performances that invites remark-chiefly laudatory-which

we hope to be able to give next month. we nope to be able to give next month.

The adjudicators were Dr. W. G. McNaught, Dr. A. H. Brewer, Mr. S. Coleridge-Taylor, Madame Edith Hands, Mr. Edward de Jong, Mr. Paul le Vallon, Mr. Francis Harford, Mr. Charles Risegari, Mr. John James, Mr. J. Bates, and Mr. C. H. Fogg,

Accompanists: Messrs. C. H. Fogg, A. Vivian Jackson,

and Clifford Higgin.

Councillor Collins was as usual the businesslike platform steward, and Mr. Lionel H. Franceys the general honorary

THE FARMER ROAD (LEYTON, LONDON, E.)

This Choir (head-mistress, Miss Mary Hart), which awoke the other day at Blackpool and found itself famous, has long enjoyed a high live for its school singing. In view of what reputation for its school singing. In view of what is sometimes said as to singing hindering other work of the school, it may be well to note at once that all the other educational work at Farmer Road has also achieved a high standard. The history of the school choir is an enlightening testimony to the educational value of competitions. In 1906, Miss Hart entered the choir for the girls' choir section of the Stratford (London, E.) festival, and they won the first-prize. In 1907, Miss Margaret Nicholls, one of the assistantmistresses, was appointed conductor, and it has been under this lady's skilful training that the choir has won its present remarkable position. It would be rash to say that it is the best school choir in the country, for there is much that goes on in village and town that escapes publicity. But the Farmer Road School Choir can at least claim to-day that they are the most widely-known school choir, for their recent achievements at Blackpool have been recorded in newspapers read by millions. Miss Nicholls soon realised that the foundation of all success in choir training was voice culture and purity of vowel production, and in order to pursue the study of these subjects under an acknowledged expert, she attended the course of lecture-lessons given by Mr. James Bates on Saturday mornings at the Royal Academy of Music. There she became acquainted with Mr. Bates's book, 'Voice culture for children,' the exercises in which she has ever since used in the But it would be misleading to assume that beautiful tone, produced without apparent effort, is all that constituted the merit of Miss Nicholls's splendid results. Tone merely provided her with the fine, plastic instrument on which she was to play and employ her remarkable temperament, her sensitiveness to subtleties of rhythm, her fine taste, and, further, her singular power to convey these precious qualities to her pupils. Who can place limits upon the musical potentialities of our children when such developments are proved to be possible? It is obvious that the 'air of the South' and 'the flat and marshy country' round Leyton are not factors that necessarily make for fine singing. It is then not the

Leyton children who are exceptional, but the science and art of Miss Nicholls.

It is gratifying to know that the influence of Miss Nicholls's work is not confined to the school. Recently a course of lectures on voice-culture and school singing generally was given to the members of the West Ham conference of teachers (West Ham is contiguous to Leyton) by Mr. Bates, and the Farmer Road girls were present for the purposes of demonstration. It was to mark their sense of admiration and gratitude that the local school teachers patriotically helped to raise the sum of £60 towards the expenses of sending the fifty children to Blackpool. The Leyton and East Ham Educational Committee also very practically showed their appro-bation of the scheme by granting a week's holiday to the Choir, head-mistress (Miss Hart), Miss Nicholls, and the accompanist. W. G. McN.

MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

So numerous were the entries—both in the choral and vocal classes—for the ninth annual Belle Vue Choral contests, that the twelve Church or Chapel Choirs which had entered in the class for mixed-voices had to undergo a preliminary test, and sing one of the selected pieces—Mendelssohn's 'Why rage furiously the heathen'—leaving three to sing in the final, S. S. Wesley's 'O how amiable are Thy dwellings,' in addition to Mendelssohn's work. The result was that Colne Road (Wesleyan), Burnley, were placed first, Mount Tabor (United Methodist) Stockport, second, and Crosland Moor (Wesleyan), Huddersfield, third.

The following twelve well-known mixed-voice choirs

competed for the fifty-guinea challenge shield: Moseley Vocal Society (Mr. John Shaw).
Barnoldswick Wesleyan (Mr. Frederick Lord).
Bolton Co-operative Choral Society (Mr. A. Knight).
Bradford Vocal Union (Mr. W. S. Wilkinson).
Accrington and Church Co-operative Choir

(Mr. E. Whittaker).

Armley and District Choral Society (Mr. H. H. Pickard).
Salford Vocal Society (Mr. F. W. Blacow).
Thornton Vocal Union (Mr. W. Lloyd Ashton).
Keighley Vocal Union (Mr. George S. Day). Crosland Moor Choir (Mr. R. H. Dyson).
Colne Road Wesleyan, Burnley (Mr. Tom Robinson).
Milnsbridge and District Vocal Society (Mr. Hezekiah Dyson).

The test-pieces were Sir Frederick Bridge's madrigal, 'A canticle to Apollo' and Weber's 'Over the dark blue waters' (' Oberon').

The winners in the solo-singing classes were: Soprano.—Frances Collinge, Cornhelme. Contralto.—Emily Booth (Colne). Tenor.—B. Kirkhouse (Maesteg). Bass. - H. Greenwood (Nelson).

Mr. Grainger and Mr. C. N. Fogg acted as judges for the preliminary competitions, and Mr. R. H. Wilson was the adjudicator in the solo finals and choral contests.

CO-OPERATIVE CHORAL ASSOCIATION. MIDLAND SECTION.

The eighth annual festival was held at the Co-operative Hall, Park Road, Peterborough, on Saturday, September 24, with Mr. S. Filmer Rook as adjudicator.

In the competition for choirs of 40 voices the tests were:
(a) 'Hymn to music' (Dudley Buck); (b) A piece chosen by the choir. The choirs and pieces were as follows:

Grimsby (Mr. J. A. Thomas).
'When winds breathe soft' (Webbe). Mansfield and Sutton (Mr. F. Ward).
'The silent land' (Gaul).

Peterborough (Mr. W. J. Roberts).

'The storm' (Rogers).

Annesley Woodhouse (Mr. G. H. Attwood). 'Comrades' song of hope' (Adam).

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116 All the choirs sang (a) 'On Craig Dhu' (Delius) and (b) 'In the silent west' (Bantock), and the best four were selected to sing (c) 'Cold winter' (Debussy) and (d) 'Hard by a crystal fountain' (Thomas Morley).

We regret that we have not space this month for a detailed iticism of the chief choirs. There was much in the criticism of the chief choirs. performances that invites remark-chiefly laudatory-which

we hope to be able to give next month. we nope to be able to give next month.

The adjudicators were Dr. W. G. McNaught, Dr. A. H. Brewer, Mr. S. Coleridge-Taylor, Madame Edith Hands, Mr. Edward de Jong, Mr. Paul le Vallon, Mr. Francis Harford, Mr. Charles Risegari, Mr. John James, Mr. J. Bates, and Mr. C. H. Fogg,

Accompanists: Messrs. C. H. Fogg, A. Vivian Jackson,

and Clifford Higgin.

Councillor Collins was as usual the businesslike platform steward, and Mr. Lionel H. Franceys the general honorary

THE FARMER ROAD (LEYTON, LONDON, E.)

This Choir (head-mistress, Miss Mary Hart), which awoke the other day at Blackpool and found itself famous, has long enjoyed a high live for its school singing. In view of what reputation for its school singing. In view of what is sometimes said as to singing hindering other work of the school, it may be well to note at once that all the other educational work at Farmer Road has also achieved a high standard. The history of the school choir is an enlightening testimony to the educational value of competitions. In 1906, Miss Hart entered the choir for the girls' choir section of the Stratford (London, E.) festival, and they won the first-prize. In 1907, Miss Margaret Nicholls, one of the assistantmistresses, was appointed conductor, and it has been under this lady's skilful training that the choir has won its present remarkable position. It would be rash to say that it is the best school choir in the country, for there is much that goes on in village and town that escapes publicity. But the Farmer Road School Choir can at least claim to-day that they are the most widely-known school choir, for their recent achievements at Blackpool have been recorded in newspapers read by millions. Miss Nicholls soon realised that the foundation of all success in choir training was voice culture and purity of vowel production, and in order to pursue the study of these subjects under an acknowledged expert, she attended the course of lecture-lessons given by Mr. James Bates on Saturday mornings at the Royal Academy of Music. There she became acquainted with Mr. Bates's book, 'Voice culture for children,' the exercises in which she has ever since used in the But it would be misleading to assume that beautiful tone, produced without apparent effort, is all that constituted the merit of Miss Nicholls's splendid results. Tone merely provided her with the fine, plastic instrument on which she was to play and employ her remarkable temperament, her sensitiveness to subtleties of rhythm, her fine taste, and, further, her singular power to convey these precious qualities to her pupils. Who can place limits upon the musical potentialities of our children when such developments are proved to be possible? It is obvious that the 'air of the South' and 'the flat and marshy country' round Leyton are not factors that necessarily make for fine singing. It is then not the

Leyton children who are exceptional, but the science and art of Miss Nicholls.

It is gratifying to know that the influence of Miss Nicholls's work is not confined to the school. Recently a course of lectures on voice-culture and school singing generally was given to the members of the West Ham conference of teachers (West Ham is contiguous to Leyton) by Mr. Bates, and the Farmer Road girls were present for the purposes of demonstration. It was to mark their sense of admiration and gratitude that the local school teachers patriotically helped to raise the sum of £60 towards the expenses of sending the fifty children to Blackpool. The Leyton and East Ham Educational Committee also very practically showed their appro-bation of the scheme by granting a week's holiday to the Choir, head-mistress (Miss Hart), Miss Nicholls, and the accompanist. W. G. McN.

MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

So numerous were the entries—both in the choral and vocal classes—for the ninth annual Belle Vue Choral contests, that the twelve Church or Chapel Choirs which had entered in the class for mixed-voices had to undergo a preliminary test, and sing one of the selected pieces—Mendelssohn's 'Why rage furiously the heathen'—leaving three to sing in the final, S. S. Wesley's 'O how amiable are Thy dwellings,' in addition to Mendelssohn's work. The result was that Colne Road (Wesleyan), Burnley, were placed first, Mount Tabor (United Methodist) Stockport, second, and Crosland Moor (Wesleyan), Huddersfield, third.

The following twelve well-known mixed-voice choirs

competed for the fifty-guinea challenge shield: Moseley Vocal Society (Mr. John Shaw).
Barnoldswick Wesleyan (Mr. Frederick Lord).
Bolton Co-operative Choral Society (Mr. A. Knight).
Bradford Vocal Union (Mr. W. S. Wilkinson).
Accrington and Church Co-operative Choir

(Mr. E. Whittaker).

Armley and District Choral Society (Mr. H. H. Pickard).
Salford Vocal Society (Mr. F. W. Blacow).
Thornton Vocal Union (Mr. W. Lloyd Ashton).
Keighley Vocal Union (Mr. George S. Day). Crosland Moor Choir (Mr. R. H. Dyson).
Colne Road Wesleyan, Burnley (Mr. Tom Robinson).
Milnsbridge and District Vocal Society (Mr. Hezekiah Dyson).

The test-pieces were Sir Frederick Bridge's madrigal, 'A canticle to Apollo' and Weber's 'Over the dark blue waters' (' Oberon').

The winners in the solo-singing classes were: Soprano.—Frances Collinge, Cornhelme. Contralto.—Emily Booth (Colne). Tenor.—B. Kirkhouse (Maesteg). Bass. - H. Greenwood (Nelson).

Mr. Grainger and Mr. C. N. Fogg acted as judges for the preliminary competitions, and Mr. R. H. Wilson was the adjudicator in the solo finals and choral contests.

CO-OPERATIVE CHORAL ASSOCIATION. MIDLAND SECTION.

The eighth annual festival was held at the Co-operative Hall, Park Road, Peterborough, on Saturday, September 24, with Mr. S. Filmer Rook as adjudicator.

In the competition for choirs of 40 voices the tests were:
(a) 'Hymn to music' (Dudley Buck); (b) A piece chosen by the choir. The choirs and pieces were as follows:

Grimsby (Mr. J. A. Thomas).
'When winds breathe soft' (Webbe). Mansfield and Sutton (Mr. F. Ward).
'The silent land' (Gaul).

Peterborough (Mr. W. J. Roberts).

'The storm' (Rogers).

Annesley Woodhouse (Mr. G. H. Attwood). 'Comrades' song of hope' (Adam).

2nd. Long Eaton (Mr. W. Woolley). 'Three fishers went sailing' (Rogers).

Ist. Derby (Mr. T. H. Bennett).
'Weary wind of the West' (Elgar).

Leicester (Mr. G. Bosworth). 'My love dwelt in a northern land' (Elgar).
Nottingham (Mr. J. W. Moore).
'The sea hath its pearls' (Pinsuti).
Rugby (Mr. G. Hidden).
'Angel spirits, ever blessed' (Tchaikovsky).
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'A slumber song' (Löhr).

The solo-singing prizes were awarded to: Miss E. Cope, Annesley Woodhouse (soprano); Mr. W. E. Walker, Long Eaton (tenor); and Mr. Dudley Marshall, Peterborough (bass).

MORECAMBE.

In view of the coming of age of this festival in 1911, a meeting of conductors was held at the Grand Hotel on Saturday, October 1. The committee very liberally undertook to defray the travelling expenses of all who responded to the invitations, and to entertain them socially. The result was a gathering of nearly seventy conductors and secretaries of organizations from a wide area. Mr. Riley and Mr. Turner (Nottingham), Mr. Looney (Isle of Man), Mr. Liddle (Newcastle), Mrs. Bourne (Barrow), Mr. H. Whittaker (Blackpool), Mr. Townsley (Nelson), and Mr. Hitchon (Habergham) were amongst those present.

Canon Gorton, the president, was unable through illness

attend. The Mayor presided.

The chief business of the meeting was to discuss the programme for the festival to be held next year (May 15 to 20), which programme had been selected by vote of conductors from the programmes of all former years. The gathering was also invited to hear an address by Dr. McNaught, who came specially for the occasion. Mr. Percy de Courcy Smale, the honorary musical director and secretary, in an able speech, introduced the discussion on the programme, and incidentally reviewed the history of the festival. referred to the disaster of this spring, when the chief choral day had to be abandoned because of King Edward's death on the previous evening, and he besought the support of the audience in making next year's event a great one. Referring to Dr. McNaught's absence from the adjudicators box for two years, he stated that this was entirely owing to a suggestion made by Dr. McNaught himself. They were now glad to know that he would once more appear next year. Dr. McNaught said that they met that day under the shadow of a sorrow. He paid a high tribute to the late

Miss Wakefield, and proposed the following resolution: 'That this meeting of supporters of the Morecambe festival desires to tender to the relatives of the late Miss Wakefield their sincere sympathy with them in their great sorrow. They recognise the national value of the late Miss Wakefield's life-work, and they trust that the promoters of the movement of which she was the chief inspirer may never lose sight of

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This resolution was passed in silence, the whole company

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In his address, Dr. McNaught dealt with many aspects of the competition movement, and he referred to the eminent colleagues he had worked with in connection with the Morecambe event. He discussed recent developments of choral technique and their influence over composers, who were, he thought, tempted sometimes to ignore the rhythmic and other limitations of the choralist, who had to sing consonants and shape vowels. In conclusion, he said we had to take care to govern the movement and not allow it to govern us. We had to keep our ideals pure. allow it to govern us. We had to keep our ideals pure. We were all apt to drift, but it was our duty to avoid the line of least resistance. Mr. Hatch moved a vote of thanks to Dr. McNaught. A general discussion then took Miss Ashworth (Ancoats, Manchester), inspired by the fact that many choirs, who just escaped winning a prize, were depressed because they took home nothing, suggested that all choirs gaining at least three-fourths of the maximum marks should have a certificate of merit.

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In the chief choral competition for male voices the tests were (a) 'Battle of the Baltic' (T. Osborne Roberts) and (b) 'The long day closes' (Sullivan).

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NAPIER, NEW ZEALAND.

The competition movement has taken root in New Zealand, and is spreading rapidly through the Dominion. Dunedin was the pioneer city, competitions having been held there for several years past; Christchurch and Napier followed suit, and Auckland is to hold its first meeting this year. The meeting at Napier this year has been very successful, there being some 250 entries for the various musical classes: church choirs, school choirs, vocalists of all kinds, pianists of various grades, violinists—even the side-drum and the bugle! Mr. Robert Parker, the well-known teacher, conductor, and organist of Wellington, and a musician of long and varied experience, was secured as judge; and a very active committee with an energetic and courteous secretary, Mr A. Eagleton, made everything to go like clockwork. The tests for the larger choirs (up to seventy voices, unaccompanied) were Gounod's 'Ave Verum' and Elgar's 'My love dwelt in a northern land'; for smaller Gaul's 'Holiest, breathe an evening blessing' and Gaul's 'The silent land'; and for the third class, Goss's 'O Saviour of the world' and Horsley's 'See the chariot at hand.' The choral singing was for the most part really excellent, Elgar's lovely but difficult part-song being especially well done. The school choirs sang 'With jockey to the fair' (in two parts) and 'Golden slumbers,' and exhibited some admirable teaching. All the tests were of a high grade, Mr. Parker being responsible for the selection. They included Mozart's 'Addio' and Elgar's 'Where corals lie' for contralto; Handel's 'Where'er you walk' and lie' for contralto; Handel's 'Where'er you walk' and Barnby's 'The soft, southern breeze,' for tenor; Wallace's 'Freebooters' songs' (3 and 4) and Handel's 'How willing my paternal love, also Schumann's 'Widmung,' for basses and baritones; German's 'Love, the pedlar,' Somervell's 'Shepherd's cradle song,' Mendelssohn's 'I will sing of Thy great mercies,' Linley's 'O bid your faithful Ariel fly,' and others, for sopranos and mezzo-sopranos. The instrumental tests were of an equally satisfactory standard, and a sight-reading test for singers and pianists was introduced at the request of the judge. The competition lasted eight days, from August 15 to 22 inclusive, and the proceedings were successfully closed by a concert of the prize-winners on August 23.

THE CORNWALL MUSIC COMPETITIONS.

It has been decided to extend the area of this competition, hitherto confined to the Truro district, to include Camborne and Bodmin, and to increase the number of days occupied by the meetings to six. The competition will take place at Camborne, for the western district, on three days; at Bodmin, The meeting was very successful, and will no doubt for the eastern, on two days; and at Truro, instrumental classes only, one day.

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Price 3d.



C. H. LLOYD.

Abide with me ... Ivor Atkins and Abide with me ... R. Dunstan and A crown of grace for man Brahms and A crown of grace for and a crown of grace for a crown of grace for and a crown of grace for g 759.

597. Be peace on earth ... Crotch
583. Beye all of one mind A.E. Godfrey
471. Be ye therefore ... A. S. Baker
693. Blessed are the dead B. L. Sclby
667. Blessed are the dead B. L. Sclby
667. Blessed are the gure A. D. Arnott
303. Blessed are they ... W. H. Monk
306. Blessed are they ... W. H. Monk
616. Blessed are they ... W. H. Monk
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619. Blessed are they ... W. H. Monk
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619. Blessed be the Cord G. Gibbons
619. Blessed be the Cord O. Gibbons
619. Blessed be the Lord God J. Barnby
620. Blessed be the Lord M. T. H. Barn
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626. Blessed be Thou E. C. Bairstow
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631. Blessed in H. M. W. Wareing
632. Blessed is H. M. W. Wareing
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634. Blessed jesu (Stabat Mater) Dvorak
635. Blessed jesu (Stabat Mater) Dvorak
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637. Bless the Lord M. M. Kingston
638. Blessed Jesu (Stabat Mater) Dvorak
639. Blessed in H. M. W. Wareing
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637. Bless the Lord C. M. St. Brid
638. Blessed Lord
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635. Bless de Lord
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635. Come unto Me. G. J. Elvey 3d.
103. Come unto Me. (Bach) J. Stainer 3d.
224. Come with high and ho'y ... Blair 3d.
248. Ditto ... H. J. King 3d.
249. Ditto ... H. J. King 3d.
240. Ditto ... H. J. King 3d.
241. Come, ye children and J. Stainer 3d.
242. Come, ye faithful, raise the strain 1, 3d.
2431. Come, ye faithful, raise the strain 1, 3d.
2431. Come, ye sin-defil d. J. Stainer 2d.
2431. Come, ye sin-defil d. J. Stainer 2d.
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2432. Create in me a clean beart P. J. Fry 3d.
2432. Daughters of Jerusalem H. J. King 3d.
2433. Day of anger (Requiem) ... Mocart 6d.
2499. Dawns the day ... R. H. Legge 3d.
2433. Day of anger (Requiem) ... Mocart 6d.
2499. Dawns the day ... R. H. Legge 3d.
2432. Death and life Walter Parratt 3d.
2433. Day of wrath J. Stainer 2d.
2432. Death and life Walter Parratt 3d.
2439. Deliver us, O Lord Gibbons 3d.
240. Distracted with care ... Haydn 4d.
2472. Event and life Walter Parratt 3d.
2483. Don't fill heaven H. Blair 3d.
2473. Doch not wisdom cry D. S. Smith 3d.
2474. Doch not wisdom cry D. S. Smith 3d.
2475. Doch not wisdom cry D. S. Smith 3d.
2476. Exalt ye the Lord H. Elliot Button 3d.
2476. Except the Lord H. Elliot Button 3d.
2476. Except the Lord H. Elliot Button 3d.
2476. Except the Lord H. Elliot Button 3d.
2477. Ditto ... Et alon Faning 4d.
2478. By bath not seen (s. A.) Foater 3d.
2484. Ditto ... Et alon Faning 4d.
2499. Ear from the world H. W. Parker 3d.
2409. Far from the world H. W. Parker 3d.
2419. Far from the world H. W. Parker 3d.
2420. Far from the world H. W. Parker 3d.
2431. Far from the world H. W. Parker 3d.
2441. For ever blessed Mendelssohn 3d.
2442. For ever blessed Mendelssohn 3d.
2443. For a small moment ... J. Stainer 2d.
2444. Fleer not, O land ... W. Jordan 3d.
2454. For ever blessed Mendelssohn 3d.
2465. Father of mercies ... E. V. Hall 3d.
2476. For a small moment ... J. Stainer 2d.
24777. Give car, O ye heavens Dr. Armes 3d.
2484. For ever blessed Mendelssohn 3d.
2495. For a 340. Bring unto the Lord Gladatone 3d.
95. Brother, thou art gone Sir J. Goss 4d.
279. By Babylon's wave Gounod 2d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon L. Samson 4d.
121. By the waters of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
853. Ditto ... H. M. Higgs 3d.
644. Ditto S. Coleridge-Taylor 3d.
1742. By Thy glorious death A. Dvorâk 4d.
116. Call to remembrance J. Battishill 6d.
1952. Ditto ... J. V. Roberts 3d.
1950. Calm on the list'ning ear Parker 3d.
1960. Calm on the list'ning ear Parker 3d.
1971. All to remembrance J. Battishill 6d.
1972. Christ both died E. W. Naylor 3d.
1973. Christ is risen G. B. J. Aitken 3d.
1974. Christ is risen ... J. W. Frament 3d.
1975. Christ is risen ... J. W. Roberts 3d.
1976. Christ is risen ... J. V. Roberts 3d.
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597. Be peace on earth ... Crotch
583. Beye all of one mind A.E. Godfrey
471. Be ye therefore ... A. S. Baker
693. Blessed are the dead B. L. Sclby
667. Blessed are the dead B. L. Sclby
667. Blessed are the gure A. D. Arnott
303. Blessed are they ... W. H. Monk
306. Blessed are they ... W. H. Monk
616. Blessed are they ... W. H. Monk
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619. Blessed are they ... W. H. Monk
619. Blessed are they ... W. H. Monk
619. Blessed be the Cord G. Gibbons
619. Blessed be the Cord O. Gibbons
619. Blessed be the Lord God J. Barnby
620. Blessed be the Lord M. T. H. Barn
621. Blessed be the Lord M. T. H. Barn
622. Blessed be the Lord M. T. H. Barn
623. Blessed be the Lord M. T. H. Barn
624. Blessed be the Lord M. T. H. Barn
625. Blessed be the Lord M. T. H. Barn
626. Blessed be Thou E. C. Bairstow
627. Blessed in H. C. H. Lloyd
628. Blessed in H. C. H. Lloyd
629. Blessed in H. C. H. Lloyd
630. Blessed in H. C. H. Lloyd
631. Blessed in H. M. W. Wareing
632. Blessed is H. M. W. Wareing
633. Blessed is H. M. W. Wareing
634. Blessed jesu (Stabat Mater) Dvorak
635. Blessed jesu (Stabat Mater) Dvorak
636. Blessed jesu (Stabat Mater) Dvorak
637. Bless the Lord M. M. Kingston
638. Blessed Jesu (Stabat Mater) Dvorak
639. Blessed in H. M. W. Wareing
630. Blessed in H. M. W. Wareing
631. Blessed in H. M. W. W. Brid
632. Blessed in H. M. W. Wareing
633. Blessed in H. M. W. W. Brid
634. Blessed in H. M. W. W. Brid
635. Bless the Lord M. M. Kingston
636. Blesse the Lord Dvorak
637. Bless the Lord C. M. St. Brid
638. Blessed Lord
639. Blessed he Lord
630. Bless the Lord M. M. Kingston
631. Bless de H. M. M. Brewer
632. Blessed he Lord
633. Blessed in H. M. W. W. Brid
634. Blessed in H. M. W. W. Brid
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50. O Joyful Light B. Tours
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942. O Lord, Jose down ... J. Battishill
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705. O Lord, Jose down ... J. Battishill
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305. Ditto C. Lee Williams
600. O Lord, Thy Word J. F. Bridge
688. O lovely peace ... A. H. Brewer
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670. Opraise God ... T. T. Trimnell
671. Opraise the Lord ... J. Barnby
672. Opraise the Lord ... J. Barnby
673. Opraise the Lord ... J. Barnby
674. Opraise the Lord ... Handel
675. Opraise the Lord ... Handel
676. Opraise the Lord ... J. Rangerelli
6772. O praise the Lord ... J. Rangerelli
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Praise the Lord ... Dr. Hayes
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Ditto Ditto Sir John Goss
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513. Ditto H. Purcell
949. Ditto J. V. Roberts
9439. Praise the Lord, O Jerusalem Bliss
940. Praise the Lord, O Jerusalem Bliss
941. Praise the Lord, O Jerusalem Bliss
941. Praise to God, immortal West
941. Praise to God, immortal West
941. Praise to God, immortal West
942. Praise to God, immortal West
943. Praise to God, immortal West
944. Prepare ye the way ... Dr. Garrett
945. Prepare ye the way ... Dr. Garrett
947. Prepare ye the way ... Dr. Garrett
948. Prepare ye the way ... Dr. Garrett
949. Rejoice in the Lord P. Helpy Gadaby
949. Rejoice in the Lord G. C. Martin
949. Rejoice in the Lord G. C. Martin
949. Rejoice in the Lord J. Redford
940. Save me, O God William Boyce
940. Save me, O God J. J. Hopkins
940. Save me, O God J. J. Hopkins
940. Save me, O God J. J. Hopkins
941. Saviour, abide with us T. Hanforth
942. Saviour, Thy children
943. Say where is He born Mendelssohn
944. Saviour, Thy children
945. Say where is He born Mendelssohn
946. Sing, O heavens
947. Redford
948. Sing, O heavens
949. H. D. Wetton
949. Sing to the Lord J. Redford
940. Sing to the Lord J. Redford
941. Sing to the Lord J. Redford
941. Sing to the Lord J. Redford
942. Sing, O heavens
943. Sing, O heavens
944. Ditto J. Redford
945. Sing unto the Lord
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688. O lovely peace ... A. H. Brewer
70. O love the Lord Sir A. Sullivan
556. Open to me the gates ... F. Adlam
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560. Opraise God ... T. T. Trimnell
670. Opraise God ... T. T. Trimnell
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672. Opraise the Lord ... J. Barnby
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674. Opraise the Lord ... Handel
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676. Opraise the Lord ... J. Rangerelli
6772. O praise the Lord ... J. Rangerelli
6783. O praise the Lord ... J. Rangerelli
6844. Opray for the peace E. H. Thorne
675. O that I knew where I Bennett
6765. Open to me where shall windom Dr. Rossini
6766. O Thou the Central Orb. Glibert
6772. O that men would J. B. McEwen
6783. O praise the Lord ... J. Rangerelli
6794. O Saving Victim Cruickshank
6795. Ou 4d. 3d. 3d. 2d. 3d. 3d. 3d. 4d. 3d. 2d. 4d. 3d. 6d. 3d. 2d. 4d. 4d. 3d. 3d 3d. 3d. 3d. 3d. 3d. 3d. 3d. 3d. 4d. 6d. 4d. 3d. 3d. 4d. 3d. 3d. 4d. 3d. 3d. 3d. 4d. 8d. 3d. 4d.

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Praise the Lord J. H. Maunder
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Ditto Ditto Sir John Goss
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513. Ditto H. Purcell
949. Ditto J. V. Roberts
9439. Praise the Lord, O Jerusalem Bliss
940. Praise the Lord, O Jerusalem Bliss
941. Praise the Lord, O Jerusalem Bliss
941. Praise to God, immortal West
941. Praise to God, immortal West
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943. Praise to God, immortal West
944. Prepare ye the way ... Dr. Garrett
945. Prepare ye the way ... Dr. Garrett
947. Prepare ye the way ... Dr. Garrett
948. Prepare ye the way ... Dr. Garrett
949. Rejoice in the Lord P. Helpy Gadaby
949. Rejoice in the Lord G. C. Martin
949. Rejoice in the Lord G. C. Martin
949. Rejoice in the Lord J. Redford
940. Save me, O God William Boyce
940. Save me, O God J. J. Hopkins
940. Save me, O God J. J. Hopkins
940. Save me, O God J. J. Hopkins
941. Saviour, abide with us T. Hanforth
942. Saviour, Thy children
943. Say where is He born Mendelssohn
944. Saviour, Thy children
945. Say where is He born Mendelssohn
946. Sing, O heavens
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949. H. D. Wetton
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The

Competition Sestival Record

MR. ERNEST NEWMAN ON COMPETITIVE MUSICAL FESTIVALS.

THE Worcestershire musical competition is to be held at Stourbridge next May, and already the musical forces of the town are concentrating to ensure its success. With a view to stimulating country interest in the festival, a drawing-room meeting, at which Mr. Ernest Newman spoke on the significance and influence of the modern competitive festival movement, was held at Hagley Hall on November 4. Mr. Edward Amphlett presided.

The competitive festival movement, said Mr. Newman, introduced the masses of the people, the people who most needed music, to an enormous amount of first-rate music. It introduced it to them in the best possible way, by making them perform it themselves. That, in itself, was an excellent thing. The main reason for his faith in the movement, however, was that, so far as he could see, it was the only way by which they could get out of the present desperate state of music in England. This was due mainly to the fact that the average English man or woman did not find enjoythat the average English man or woman can have made ment in music, or, at least, did not anticipate finding enjoyment in music. People would not go to concerts unless they thought they would enjoy them. That was why enjoyment in music. People would not go to concerts unless they thought they would enjoy them. That was why the bulk of our concerts were made up of familiar works. The average concert season consisted of certainly 'The Messiah' and 'Elijah,' a few familiar orchestral works, the 'Tannhäuser' overture, the 'Pathetic' Symphony, and a Beethoven Symphony. Nine-tenths of the English people knew nothing of Wagner. We had had poor performances in the provinces of some of the later works, but all the English provinces knew of Wagner was 'Tannhäuser' and 'Lohengrin.' The 'Ring,' the 'Meistersinger,' and 'Tristan' were unknown, and yet in a year or two we should be celebrating the centenary of Wagner. The only way to get people to make a habit of concert-going and opera-going was to familiarise them with music. And way to get people to make a haolt of concert-going and opera-going was to familiarise them with music. And how was that to be done? The only way, he took it, was by constantly playing good music. How were they to break that vicious circle in which they now were? They might have the giving of good concerts made much more easy by private endowments, as had been done to a large extent on the Continent. In England we were as yet very far from that, and we were equally far from State or municipal aid.

MUNICIPALITIES AS CONCERT-GIVERS.

The reason we could not get municipal aid was because the masses of the people were not keen enough about music. If they were keen enough about it they would not mind any sacrifice-and in this connection he reminded them of what Freiburg was doing with its provision of a £200,000 opera house, which it was prepared to run at an annual loss of £6,000, to be defrayed from the rates. There was not the slightest chance of such municipal enterprise as that in England, and, indeed, he recognised that the Town Council were not the body to run art. If we did get a municipal grant, he feared it would be devoted mainly to the wrong purposes—to music in the parks and the police band. Some people looked to the musical festival of the old type to regenerate English musical art. He was afraid, however, that the days of the festivals were numbered. It was not a pleasant prospect, but one they had to face. The festivals were losing their prestige. They had lost ground, he thought, because the big towns had developed a musical life of their own, and the festivals were becoming more and more of the ordinary kind, for which people who never suspected their own powers, and would never refused to pay festival prices. The expenses of these have had a chance of developing those powers but for the

festivals were constantly growing, and in the nature of things the receipts could not similarly advance. Hence he was led to say the festival would have to be promoted in the future at a loss of hundreds or thousands of pounds. The only practicable way to develop the musical taste they desired, he suggested, was to tackle the problem from the point of view of making audiences. If they could get a sufficient number of people interested in music to go to a concert room or opera house night after night, there would not be the slightest difficulty, for there were plenty of people quite willing to supply good music. But how to make these audiences? Under the present system of musical education they were not making them. Something must be wrong with the system of teaching. Take a city like Birmingham, with its hundreds of thousands of people. They were overrun with music schools and music teachers; there must be tens of thousands learning music. Yet they rarely came to concerts.

THE VITALITY OF COMPETITIVE FESTIVALS.

Why he placed so much hope in the competitive musical festivals was because they were making audiences. That was their great merit. The vitality of movement was was their great merit. The vitality of movement was shown by its growth. While the other festivals were going down and the prospect of concert societies was certainly not improving, the competitive festival movement had gone on increasing every year. And it was but about twenty years old. At the first Morecambe festival there were four competitions. Twenty years later the festival ran on for four days, every minute crowded from ten in the morning till ten at night. At Blackpool, a slightly younger festival, there were now fifty-nine distinct competitions. The music there performed was of an equally high class. By no other organization could music of such a class be brought into the homes of the ordinary poorer classes. What were the results of the festival? In the first place the participants were familiarised with music of the highest kind, music they would not have heard under other circumstances. The festivals were in the hands of accomplished musicians, who were careful that no piece went into the syllabus except on its own merits. Boys and girls thus were familiarised with music of really artistic quality from the first. Then the festivals had the very great advantage of setting up a totally new standard of importance to choral music. Nobody who had not been to Morecambe or Blackpool, or one of the big festivals, could have the slightest idea of the beauty, the absolute perfection of the choral singing. Another result would be that ultimately the festival would transform the older style of choral singing.

REVOLUTION OF CHORAL SINGING.

At the present time choral singing was in a rut. It grew up on Handel and Mendelssohn—principally on Handel. They knew what the Handel chorus was. There was no room for the finer shades of emotional expression. Trained in this music, the largest and best festival choirs invariably failed when they came to the music of the modern com-They had not the technique, and in order to learn the technique they must go to the smaller choirs. Here they heard in every voice the tremble of individual emotion; the beauty of the music was a personal matter to everybody taking part in the piece. That personal emotion translated itself into their tones, into their expression, and some day he hoped they would have a revolution in their choral singing. The festival movement again had brought out a new class of conductors—a lot of people who were previously unheard of, who never suspected their own powers, and would never

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The competitive festival movement, said Mr. Newman, introduced the masses of the people, the people who most needed music, to an enormous amount of first-rate music. It introduced it to them in the best possible way, by making them perform it themselves. That, in itself, was an excellent thing. The main reason for his faith in the movement, however, was that, so far as he could see, it was the only way by which they could get out of the present desperate state of music in England. This was due mainly to the fact that the average English man or woman did not find enjoythat the average English man or woman can have made ment in music, or, at least, did not anticipate finding enjoyment in music. People would not go to concerts unless they thought they would enjoy them. That was why enjoyment in music. People would not go to concerts unless they thought they would enjoy them. That was why the bulk of our concerts were made up of familiar works. The average concert season consisted of certainly 'The Messiah' and 'Elijah,' a few familiar orchestral works, the 'Tannhäuser' overture, the 'Pathetic' Symphony, and a Beethoven Symphony. Nine-tenths of the English people knew nothing of Wagner. We had had poor performances in the provinces of some of the later works, but all the English provinces knew of Wagner was 'Tannhäuser' and 'Lohengrin.' The 'Ring,' the 'Meistersinger,' and 'Tristan' were unknown, and yet in a year or two we should be celebrating the centenary of Wagner. The only way to get people to make a habit of concert-going and opera-going was to familiarise them with music. And way to get people to make a haolt of concert-going and opera-going was to familiarise them with music. And how was that to be done? The only way, he took it, was by constantly playing good music. How were they to break that vicious circle in which they now were? They might have the giving of good concerts made much more easy by private endowments, as had been done to a large extent on the Continent. In England we were as yet very far from that, and we were equally far from State or municipal aid.

MUNICIPALITIES AS CONCERT-GIVERS.

The reason we could not get municipal aid was because the masses of the people were not keen enough about music. If they were keen enough about it they would not mind any sacrifice-and in this connection he reminded them of what Freiburg was doing with its provision of a £200,000 opera house, which it was prepared to run at an annual loss of £6,000, to be defrayed from the rates. There was not the slightest chance of such municipal enterprise as that in England, and, indeed, he recognised that the Town Council were not the body to run art. If we did get a municipal grant, he feared it would be devoted mainly to the wrong purposes—to music in the parks and the police band. Some people looked to the musical festival of the old type to regenerate English musical art. He was afraid, however, that the days of the festivals were numbered. It was not a pleasant prospect, but one they had to face. The festivals were losing their prestige. They had lost ground, he thought, because the big towns had developed a musical life of their own, and the festivals were becoming more and more of the ordinary kind, for which people who never suspected their own powers, and would never refused to pay festival prices. The expenses of these have had a chance of developing those powers but for the

festivals were constantly growing, and in the nature of things the receipts could not similarly advance. Hence he was led to say the festival would have to be promoted in the future at a loss of hundreds or thousands of pounds. The only practicable way to develop the musical taste they desired, he suggested, was to tackle the problem from the point of view of making audiences. If they could get a sufficient number of people interested in music to go to a concert room or opera house night after night, there would not be the slightest difficulty, for there were plenty of people quite willing to supply good music. But how to make these audiences? Under the present system of musical education they were not making them. Something must be wrong with the system of teaching. Take a city like Birmingham, with its hundreds of thousands of people. They were overrun with music schools and music teachers; there must be tens of thousands learning music. Yet they rarely came to concerts.

THE VITALITY OF COMPETITIVE FESTIVALS.

Why he placed so much hope in the competitive musical festivals was because they were making audiences. That was their great merit. The vitality of movement was was their great merit. The vitality of movement was shown by its growth. While the other festivals were going down and the prospect of concert societies was certainly not improving, the competitive festival movement had gone on increasing every year. And it was but about twenty years old. At the first Morecambe festival there were four competitions. Twenty years later the festival ran on for four days, every minute crowded from ten in the morning till ten at night. At Blackpool, a slightly younger festival, there were now fifty-nine distinct competitions. The music there performed was of an equally high class. By no other organization could music of such a class be brought into the homes of the ordinary poorer classes. What were the results of the festival? In the first place the participants were familiarised with music of the highest kind, music they would not have heard under other circumstances. The festivals were in the hands of accomplished musicians, who were careful that no piece went into the syllabus except on its own merits. Boys and girls thus were familiarised with music of really artistic quality from the first. Then the festivals had the very great advantage of setting up a totally new standard of importance to choral music. Nobody who had not been to Morecambe or Blackpool, or one of the big festivals, could have the slightest idea of the beauty, the absolute perfection of the choral singing. Another result would be that ultimately the festival would transform the older style of choral singing.

REVOLUTION OF CHORAL SINGING.

At the present time choral singing was in a rut. It grew up on Handel and Mendelssohn—principally on Handel. They knew what the Handel chorus was. There was no room for the finer shades of emotional expression. Trained in this music, the largest and best festival choirs invariably failed when they came to the music of the modern com-They had not the technique, and in order to learn the technique they must go to the smaller choirs. Here they heard in every voice the tremble of individual emotion; the beauty of the music was a personal matter to everybody taking part in the piece. That personal emotion translated itself into their tones, into their expression, and some day he hoped they would have a revolution in their choral singing. The festival movement again had brought out a new class of conductors—a lot of people who were previously unheard of, who never suspected their own powers, and would never

He had seen miners conduct, and conduct admirably: conduct certainly as well as many of the most famous conductors and trainers of the large festival choirs. The movement had also influenced our composers, as any-body would admit who had followed the development of choral composition in England. Until a man had been to one of those festivals he did not know what the choir could In such ignorance composers wrote part-songs of a simple type because they created for the choirs limitations which in fact did not exist. They wrote now exactly as they felt. Mr. Granville Bantock's choral style, for instance, had been absolutely transformed in the space of three years -since he adjudicated at a great Northern festival. But after all, the greatest of all the influences of the festival movement was that it was educating audiences. Their hope was that the constant contact with good music on the part of those who performed it at the festivals would send them to good music elsewhere. They would make a musical habit. That was why people went to hear music on the Continent, not because they were inherently more musical than us; they simply had the musical habit. The movement was instilling a real love of music in the hearts of a great mass of the population; it was going to make audiences for concerts of a more elaborate kind, and when the audiences came, musical taste would be far better than it had ever been in England before. It was making listeners instead of performers, whereas our present system had made performers and not listeners. Therefore, with confidence, he said to everybody who was interested in the progress of music in England, there was no cause that would more repay any time, trouble, or money he might be able to give than the competition festival movement.—From the Birmingham Daily Post.

THE LATE MISS WAKEFIELD.

In the report of the Association of Musical Competition Festivals, just issued, Lady Mary Trefusis contributes the following tribute to the late Miss

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Although Miss Wakefield did not originate competitions in England, she was practically the founder of the movement to establish them; not only was she the indirect promoter of many of them, but a large number owed their preliminary meeting or their tentative beginning to her

sympathetic advice and help, and encouraging optimism.

That the movement has grown so remarkably in twenty-five years is owing chiefly to her large-mindedness, which, never hindered nor hampered by a rigid insistence on minute details of local management, welcomed every fresh development in what has been one of the most remarkable movements of the past quarter of a century. Musical competition festivals appealed to her on their musical, social, and democratic sides, and she gave them the best of her powers during the best years of her life.

She was the founder of our Association, and looked to it to promote a great union for strength; her loss would be a crushing one to its members and executive if we did not feel that neither despondency nor pessimism can exist with the memory of her brilliant vitality; and that our best memorial is to carry on to the utmost of our ability the work which was so dear to her heart. And must we not believe, that our loss is for Mary Wakefield, in the truest and best sense, a progress 'from harmony to heavenly harmony'?

The complete syllabus of the Morecambe festival, to be held on May 16, 17, 18, 19, is now ready, and can be obtained, price threepence post-free, from the Hon. Sec., Percy W. de Courcy Smale, Festival Office, West End Road, Morecambe.

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Commenting on the children's day at the recent Blackpool Festival, the Manchester Guardian says: 'But the memory cannot get away from the children—happy folks to be able to learn such music in their childhood. They will carry its influence with them through life. Yesterday I mingled freely with the crowds of solo vocalists, and their comments were both amusing and instructive. Here is an interesting confession from one who took a high place:day's work I ever did was to come to Blackpool Festival twelve months ago; I learned more in those few hours listening to others, than in all the teaching I had ever received; how not to do things; what to avoid and what to accept; my faults were clearly but kindly set forth; I knew I had them, and was helped to get rid of them." There is the whole secret of the hold these festivals have got on our A great democratic school of music has northern public. A great democratic school of music has been established, having for its object the ultimate recovery of music amongst the masses.

The Times also says: 'There is no more delightful part of these festivals than the classes for children's choirs, and no feature of their work has been more beneficial than the part they have played in helping to kill that raucous tone which used to make the singing classes in elementary schools into a hideous travesty of music. Where the old barbaric methods exist—and unfortunately they still exist in some places—the children grow up without the smallest conception of what a beautiful sound means, and with the idea that music is merely a matter of beating out a jigging tune in the same way that they hear it ground out by the piano-organ in Friday produced a pure quality of tone which many a Cathedral choir might envy, and all showed that in matters of phrasing and interpretation their intelligence was fully The challenge banner which is awarded awake and alert. aware and ater. The challenge banner which is awarded for singing, in three classes, an unaccompanied part-song (three voices), a cantata, and a sight-test, was deservedly won by the Devonshire Road School, Blackpool. The work done by another choir which did not enter for the challenge banner, but which won the competition on Tuesday for female voices open to girls under 18 years of age, is also particularly worthy of mention, both because of the exceptionally good quality of their singing and because it happens that they do not come from the North, but from Leyton, in Essex. Southerners, and Londoners especially, accept the vocal superiority of the North much too complacently; and we are falling into the lazy habit of sending o Yorkshire or Lancashire when we want to hear good choral singing. When one hears voices of such a smooth choral singing. and unforced quality, such a subtle expressive power, and such rhythmic feeling and vitality, all coming from a number of little girls whose average age is between 12 and 13 and who are taught in an elementary school on the borders of London, one is inclined to wonder whether there is any valid reason for the fact that choral performances in London concert rooms never rise above the level of insipid mediocrity unless the choir is specially imported from the North. These children gave a private performance on Saturday morning, at which they sang several part-songs by Elgar, Schubert's "An die Musik," and other things in a way which showed not only the excellence of their training, but that they are all genuine little enthusiasts. Perhaps it is only the lack of that quality which generally keeps back London singing.

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2nd. Stocksbridge P. M. (Mr. S. W. Slater).
Mr. Harry Evans was the adjudicator in all classes.

KEIGHLEY.

THE SUMMERSCALES COMPETITION. October 29 and November 5.

This festival continues to be successful. It attracted a large number of solo players and singers, and choirs as follows: (a) children's, 8; (b) male-voice, 14; (c) mixed-voice, 17; (d) female-voice, 5. The tests in these were respectively:

(a) 'The echoing green' (Stanford); 'Drake's drum' (Coleridge-Taylor).

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The chief results were as follows; the figures show the

Children's Choirs.—I, Heaton Church Choir, 145 marks; 2, Skipton Brougham Street School Senior, 143; 3, Ingrow

2, Skipton Brougham Steller School, 132.

Male Choirs which had not won a first prize.—I, Wyke Glee Union, 145; 2, Heaton Church Choir, 144.

Mixed-voice Choirs (open).—I, Thornton Vocal Union, 151; 2, Saltaire Prize Choir, 137; 3, Keighley Vocal Union, 126; 4, Bradford Vocal Union, 126.

Ladia-Choire (open), not more than 24 voices.—I, Settle

Ladies' Choirs (open), not more than 24 voices.-I, Settle Choral Union, 137; 2, Keighley Vocal Union, 134.

Mixed Choirs which had not won a first prize.—

1, Soyland Choir, Ripponden, 143; 2, Thornton United Methodist Chapel, 137; 3, West End Congregational Chapel, Sowerby Bridge, 133.

Male-voice Choirs (open).—1, Leeds Musical Union, 140; 2, Todmorden Male Choir, 139.

The adjudicators were Mr. Frederick Corder (vocal) and Mr. William Towasend (viapoforts). In giving this

The adjudicators were Mr. Frederick Corder (vocal) and Mr. William Townsend (pianoforte). In giving his adjudication on the second day, Mr. Corder said that such a competition made him feel a pride in his own country. It was not often that one could feel that sense of pride, especially in London. London was always looked upon as the centre of the universe, but he regretted to say that in matters that they might really call musical, it was not so. Choral music did not seem to prosper in London. Perhaps it was due to the fact that there were too many other attractions, because there had been a time when it flourished. attractions, because there had been a time when it flourished attractions, because there had been at time when it includes more than now. He supposed a great many people found golf and bridge more interesting, but he thought it was a pity that choral music should be cast aside. But in the North choral music did flourish, and it was a joy to come and adjudicate, although he did it with fear and trembling. The competitions this time had been of a very high level of merit throughout. The choral singing, of course, claimed first place. They had had fine tenors, and good altos and sonorous basses, such as they did not hear everywhere. The solo competitions also showed students of great promise, while the children's choirs were really most effective. The

interest and polish they put into the work were wonderful.

Mr. Allan Bradley, the hon. sec., and the committee, have certainly every reason for satisfaction. The interest in the festival is not only unabated, but increased.

At a competition organized by the Co-operative Association At a competition organized by the Co-operative Association at Ilkeston, on October 29, there were junior choirs and adult and junior solo classes. Long Eaton Choir, under Mr. William Woolley, won the first place for the fifth time. Miss Madge Bradbeer (Derby) won the contralto prize, and Gladys Cotter (Derby) that for girls' solo-singing (under 16). Mr. T. H. Warner adjudicated.

BARROW-IN-FURNESS. November 10, 11, 12.

The twelfth annual festival brought a substantial advance in the standard of performance, if not in the number of entries. The adjudicators, Mr. Dan Price and Mr. E. T. Davies, were highly complimentary in most of their criticisms.

The chief solo prize-winners were the following:

Pianoforte.-Miss Vida Whittaker. Violin.-Miss Doris Haughton. Violin.—Miss Doris Haughton.
Boys' solo-singing.—Jack Kewley, Dalton.
Girls' solo-singing.—Miss Gwennie Bell.
Soprano.—Miss Mary Curwen.
Contralto.—Miss Dorothy Bottomley.
Tenor.—Mr. Albert A. Wood.
Baritone.—Mr. J. T. Lacklinson.
Bass.—Mr. Edward B. Nowell.

The following were the tests and chief results:

CHIEF CHORAL COMPETITION.

Tests: 'Weary wind of the west' (Elgar); 'Tell me, O love' (Parry).

1st. Barrow Madrigal Society (Mrs. Bourne).

2nd. Haverigg Madrigal Society (Mr. G. H. Cooke).

3rd. Morecambe Madrigal Society

(Mr. P. W. de Courcy Smale). Keighley Vocal Union. Millom Vocal Union.

Keswick Madrigal Society.

MADRIGAL SINGING.

Test: 'Sister, awake' (Bateson). it. Keighley (Mr. G. S. Day). 2nd. Morecambe (Mr. Smale). Keswick (Mr. Smale). Haverigg (Mr. Cooke).

MALE-VOICE CHOIRS.

Tests: 'Hail, O moon' (Sibelius); 'From the sea' (Macdowell).

1st. Whitehaven (Mr. H. R. Woledge). 2nd. Lancaster (Mr. R. T. Grosse). 3rd. Millom (Mr. Cooke).

Vickerstown (Mr. W. Currie).

FEMALE-VOICE CHOIRS.

Tests: 'Now sleeps the crimson petal' (G. von Holst);
'The three horsemen' (Woyrsch).

Ist. Morecambe Madrigal Society (Mr. Smale).

Haverigg Madrigal Society (Mr. Cooke).

LOCAL CHOIRS (two classes). Millom Vocal Union (Mr. R. R. Johnson). Dalton Wesleyan (Mr. W. H. Pearsall).

CHILDREN'S CHOIRS (age under 15). Test from 'Jack Horner's ride' (Hathaway).

Ist. Millom Wesleyan S. S. (Mr. F. J. Phillips).

2nd. Millom, St. George's S. S. (Mr H. G. Cooke).

Barrow, St. James' Girls Choir (Miss G. Ashburner).

GIRLS' FRIENDLY SOCIETIES, &c. Test: 'Clouds o'er the summer sky' (G. von Holst); 'Song of the dunes' (C. H. Lloyd).

1st. Millom Wesleyan S. S., senior (Mr. F. J. Phillips).

The event created great interest, and once again demonstrated the excellent musical capacity of competitors. As will be seen, Mrs. Bourne, fresh from her laurels at Blackpool, again won the chief choral prize.

PRESTON. November 17, 18, 19.

This festival used to be held early in the spring. This year the experiment was tried of holding it on the above dates. There was obviously some risk in choosing a period so soon after the great Blackpool event, which was held, as recorded in our last issue, from October 18 to 22, because although Preston has to some extent its own clientele, it also caters for the attendance of the best-known Northern choirs. As it turned out, the chief choral sections were not

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Mixed-voice Choirs (open).—I, Thornton Vocal Union, 151; 2, Saltaire Prize Choir, 137; 3, Keighley Vocal Union, 126; 4, Bradford Vocal Union, 126.

Ladia-Choire (open), not more than 24 voices.—I, Settle

Ladies' Choirs (open), not more than 24 voices.-I, Settle Choral Union, 137; 2, Keighley Vocal Union, 134.

Mixed Choirs which had not won a first prize.—

1, Soyland Choir, Ripponden, 143; 2, Thornton United Methodist Chapel, 137; 3, West End Congregational Chapel, Sowerby Bridge, 133.

Male-voice Choirs (open).—1, Leeds Musical Union, 140; 2, Todmorden Male Choir, 139.

The adjudicators were Mr. Frederick Corder (vocal) and Mr. William Towasend (viapoforts). In giving this

The adjudicators were Mr. Frederick Corder (vocal) and Mr. William Townsend (pianoforte). In giving his adjudication on the second day, Mr. Corder said that such a competition made him feel a pride in his own country. It was not often that one could feel that sense of pride, especially in London. London was always looked upon as the centre of the universe, but he regretted to say that in matters that they might really call musical, it was not so. Choral music did not seem to prosper in London. Perhaps it was due to the fact that there were too many other attractions, because there had been a time when it flourished. attractions, because there had been a time when it flourished attractions, because there had been at time when it includes more than now. He supposed a great many people found golf and bridge more interesting, but he thought it was a pity that choral music should be cast aside. But in the North choral music did flourish, and it was a joy to come and adjudicate, although he did it with fear and trembling. The competitions this time had been of a very high level of merit throughout. The choral singing, of course, claimed first place. They had had fine tenors, and good altos and sonorous basses, such as they did not hear everywhere. The solo competitions also showed students of great promise, while the children's choirs were really most effective. The

interest and polish they put into the work were wonderful.

Mr. Allan Bradley, the hon. sec., and the committee, have certainly every reason for satisfaction. The interest in the festival is not only unabated, but increased.

At a competition organized by the Co-operative Association At a competition organized by the Co-operative Association at Ilkeston, on October 29, there were junior choirs and adult and junior solo classes. Long Eaton Choir, under Mr. William Woolley, won the first place for the fifth time. Miss Madge Bradbeer (Derby) won the contralto prize, and Gladys Cotter (Derby) that for girls' solo-singing (under 16). Mr. T. H. Warner adjudicated.

BARROW-IN-FURNESS. November 10, 11, 12.

The twelfth annual festival brought a substantial advance in the standard of performance, if not in the number of entries. The adjudicators, Mr. Dan Price and Mr. E. T. Davies, were highly complimentary in most of their criticisms.

The chief solo prize-winners were the following:

Pianoforte.-Miss Vida Whittaker. Violin.-Miss Doris Haughton. Violin.—Miss Doris Haughton.
Boys' solo-singing.—Jack Kewley, Dalton.
Girls' solo-singing.—Miss Gwennie Bell.
Soprano.—Miss Mary Curwen.
Contralto.—Miss Dorothy Bottomley.
Tenor.—Mr. Albert A. Wood.
Baritone.—Mr. J. T. Lacklinson.
Bass.—Mr. Edward B. Nowell.

The following were the tests and chief results:

CHIEF CHORAL COMPETITION.

Tests: 'Weary wind of the west' (Elgar); 'Tell me, O love' (Parry).

1st. Barrow Madrigal Society (Mrs. Bourne).

2nd. Haverigg Madrigal Society (Mr. G. H. Cooke).

3rd. Morecambe Madrigal Society

(Mr. P. W. de Courcy Smale). Keighley Vocal Union. Millom Vocal Union.

Keswick Madrigal Society.

MADRIGAL SINGING.

Test: 'Sister, awake' (Bateson). it. Keighley (Mr. G. S. Day). 2nd. Morecambe (Mr. Smale). Keswick (Mr. Smale). Haverigg (Mr. Cooke).

MALE-VOICE CHOIRS.

Tests: 'Hail, O moon' (Sibelius); 'From the sea' (Macdowell).

1st. Whitehaven (Mr. H. R. Woledge). 2nd. Lancaster (Mr. R. T. Grosse). 3rd. Millom (Mr. Cooke).

Vickerstown (Mr. W. Currie).

FEMALE-VOICE CHOIRS.

Tests: 'Now sleeps the crimson petal' (G. von Holst);
'The three horsemen' (Woyrsch).

Ist. Morecambe Madrigal Society (Mr. Smale).

Haverigg Madrigal Society (Mr. Cooke).

LOCAL CHOIRS (two classes). Millom Vocal Union (Mr. R. R. Johnson). Dalton Wesleyan (Mr. W. H. Pearsall).

CHILDREN'S CHOIRS (age under 15). Test from 'Jack Horner's ride' (Hathaway).

Ist. Millom Wesleyan S. S. (Mr. F. J. Phillips).

2nd. Millom, St. George's S. S. (Mr H. G. Cooke).

Barrow, St. James' Girls Choir (Miss G. Ashburner).

GIRLS' FRIENDLY SOCIETIES, &c. Test: 'Clouds o'er the summer sky' (G. von Holst); 'Song of the dunes' (C. H. Lloyd).

1st. Millom Wesleyan S. S., senior (Mr. F. J. Phillips).

The event created great interest, and once again demonstrated the excellent musical capacity of competitors. As will be seen, Mrs. Bourne, fresh from her laurels at Blackpool, again won the chief choral prize.

PRESTON. November 17, 18, 19.

This festival used to be held early in the spring. This year the experiment was tried of holding it on the above dates. There was obviously some risk in choosing a period so soon after the great Blackpool event, which was held, as recorded in our last issue, from October 18 to 22, because although Preston has to some extent its own clientele, it also caters for the attendance of the best-known Northern choirs. As it turned out, the chief choral sections were not

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The school singing was excellent. There were not a large The school singing was excellent. There were not a large number of entries in these sections, but the interest taken in the proceedings was great. The local education authority gave its support to the scheme, and allowed children to attend on the afternoon of the children's day, with the consequence that the large hall was packed by some thousands of juveniles who were eager appreciators of the

action-songs

Two notable features of the results were the remarkable performance of 'Hear my prayer' (Mendelssohn) by Wilfrid V. Perry in the boys' solo class, and the still Wilfrid V. Perry in the boys' solo class, and the still more remarkable performance of Miss Brown in the adult soprano solo section. This young lady is only nineteen, and exhibited a beautiful voice and a highly temperamental style. The tests she sang were Handel's 'So shall the lute' and Goring Thomas's setting of Mignon's song. It may be hoped that her undoubted talent will not be unduly exploited.

Mr. Tattersall's fine Southport Choir was the only one

that ventured to tackle the three tests in the mixed-voice choir, A section. They sang very finely.

The adjudicators were Dr. McNaught, Mr. Dan Price, Mr. S. H. Broughton, Mus. Bac., and Mr. J. E. Adkins, Mus. Bac.

PUBLIC ELEMENTARY SCHOOLS (Local).

Tests: 'Fair is the night' (Pinsuti); 'Winds are blowing (Haynes).

Christ Church Girls' (Miss R. Humphreys). Roebuck Street C.S. (Miss Challen). St. Walburge's Boys' (Mr. J. Smith). St. Ignatius' Boys' (Mr. J. E. Thornton). and.

PUBLIC ELEMENTARY SCHOOLS (Open).

Tests: 'The invitation' (Cook); 'In our boat' (Cowen). 1st. St. Mary's Street Wesleyan (Mr. H. Howarth, B.A.), 2nd. All Saints', Wennington Road, Southport

Miss M. Ward). Hesketh-with-Becconsall C.E. (Mr. Thomas Wilson).

ELEMENTARY SCHOOLS.—SIGHT-SINGING.

1st in Sol-fa and Staff: St. Mary's Street Wesleyan (Mr. Leslie A. Margerison).

ACTION SONGS.

(12 to 20 children; age under 12.) 3rd. St. Ignatius' Girls' (Miss Barmby).

'Doll duet and dance' (from the 'Circus Girl'). St. Walburge's Girls' (Miss A. Turner). Ist.

'A visit from Santa Claus St. Ignatius' Girls' (Miss Crombleholme).

'A Dutch Fair.' and. Victoria School, Blackpool (Miss Hawkins). 'Pets of the circus ring.

CHURCH AND CHAPEL CHOIRS (Mixed).

(Local) 1st. Walton-le-Dale Wesleyan (Mr. J. Renwick). (Open) 1st. Adelaide St. United Methodist, Blackpool (Mr. J. S. Warburton).

MALE-VOICE CHOIRS.

Tests: 'Sadly the moon' (Coerne); 'Sorrow's tears' (Cornelius).

Warrington (Mr. W. S. Nesbitt).

2nd. Colne Orpheus Glee Union (Mr. L. Greenwood).

FEMALE-VOICE CHOIRS.

Tests: 'The mermaid' (Schumann); 'Daisies' (Davidson).

Blackpool Orpheus Glee Society (Mr. Clifford Higgin). Preston Lyric (Mr. Joseph Smith). 2nd. Scorton Ladies' Choir (Mr. Arthur Clegg).

MIXED-VOICE CHOIRS, B.

Tests: 'Lullaby of life' (Leslie); 'When Spring comes round ' (Smart).

Preston Vocal Union (Mr. William Tattersall). Preston Co-operative Choir (Mr. Arthur Kirkham). Blackpool Orpheus Glee Society (Mr. Clifford Higgin). Preston Lyric (Mr. Joseph Smith).

MIXED-VOICE CHOIRS, A.

Tests: Madrigal, 'Thule, the period of Cosmography' Weelkes); 'Thro' groves sequestered' (Holbrooke); 'Sea drift' (Coleridge-Taylor).
One entry, The Southport Choir (Mr. W. Tattersall).

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Boys' solo. - Wilfrid V. Perry.

EAR-TEST COMPETITION.

The following were the tests given in the writing-down by ear competition;



Six children were sent in from each of four schools. St. Mary's School children got every note down correctly, except that one child omitted an octave mark !

A meeting of the conductors and others concerned in the People's Palace Musical Festival (London, E.), was held at the Chapter House, St. Paul's Cathedral, on Saturday, November 12. The object was partly social, and in orde to set the machinery going for next year's festival. Dr. McNaught spoke on the choice of music and choir training (the audience being turned into a choir for the purpose), and on behalf of the committee and promoters of the festival he presented Mr. J. McGowan, the hon-treasurer, with the volumes of the new edition of Grove's 'Dictionary,' as a mark of the subscribers' regard and esteem.

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123.	Hide not Thou Thy Face Farrant Holy, Holy, Holy . F. Cellier	ı d.
107.	How dreadful is this place Monk	ind.
III.		30.
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131.	I will lay me down in peace	
8.	I will magnify Thee Luard-Selby	ind.
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85.	If any man sin Thos. Adams If any man sin H. Hiles If thou shalt confess C.V. Stanford In this was manifested C. H. Lloyd Is it neything to your Quarley	ted.
21.	If any man sin H. Hiles	2d.
18.	In this was manifested C. H. Lloyd	ad.
55-	Is it nothing to you Ouseley	åd.
22.	It is of the Lord's mercies E. H. Thorne Jesu, Saviour, I am Thine Steane Jesu, Who from Thy F. C. Woods	34
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	101		
	120	C. Lee Williams Lo, the day of rest declineth H. Elliot Button	I I
	19	Lo, the Winter is past H. Gadsby Lord God Almighty, hear	
		Verdonck	I
	93	. Lord, in thankful love adoring	- 1
	79	Schubert Lord on our offences Mendelesohn	I t
	128.	. Lord, we beseech Thee Batten	1
	-40	H. A. Chambers	17
	154. 62.	Master, what shall I do	10
ĺ	-	C. F. Bowes	1
	100.	Mercy and truth A. Sullivan	2
	94-	My song shall be of mercy F. Iliffe O Day-spring J. Stainer	11
l	148.	O do well unto Thy servant	
l	75-		10
ļ	146.	O God, forasmuch as	
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İ	119.	O hearken Thou A. Sullivan	日本日本
Ī	72.	O Key of David . J. Stainer O King and Desire. J. Stainer	琦
ı	74.	O King and Desire J. Stainer O Lord and Ruler J. Stainer	1
l	53-	O Lord, correct me. J. Coward	į,
l	67.	O Lord, give ear W. H. Cummings	20
l	133.	O Lord and Ruler Stainer O Lord, correct me	91
l	113.	O Lord, grant the King Child	30
	138.	O Lord, increase my faith Gibbons	iĝo
	159.	O Lord, increase my faith Gibbons O Lord, my God C. Lee Williams	90
	13.	O Lord, my trust King Hall	4
	15.	O Lord, rebuke me not H. Lanee	20
	57-	O Lord, my God C. Lee Williams O Lord, my trust King Hall O Lord, rebuke me not H. Lahee O Lord, we beseech Thee Snaw O Lord, Who hast taught us Iggulden	20
	40.	O most merciful J. W. Elliott i O Perfect Love H. Elliot Button O Perfect Love C. L. Naylor O praise God H. Blair	d
	33-	O most merciful J. W. Eliiott 1	d
	8g. 112.	O Perfect Love II. Elliot Button I	3q
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	69.	O Perfect Love C. L. Naylor O praise God . H. Blair 1 O Root of Jease . J. Stainer 1 O Saving Victim . J. Stainer O send out Thy light J. B. Calkin O Widdom . J. Stainer 1 O worship the Lord O ve that love the Lord	₫d 3d
	95· 39·	O ye that love the Lord	
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	3.	A. D. Culley II Praised be the Lord daily Calkin II Prevent us, O Lord A. H. Brewer II Rejoice greatly Woodward II	d d d d
	105.	Rejoice greatly Woodward I	d
	76.	Rejoice greatly Woodward I Rejoice, Oye people Mendelssohn I	d.
	144-	Rejoice ye with Jerusalem	
j	202	Oliver King 11 Rend your heart Ouseley 11 Seek the Lord H. Elliot Button 12 Shew me Thy ways J. V. Roberts	d.
	153.	Seek the Lord H. Elliot Button	d.
	49.	Shew me Thy ways J. V. Roberts	u.
-	115.	Sing to the Lord Tye	d.
	5.	Rend your heart Ouseley is Seek the Lord M. Elliot Button is Shew me Thy ways J. V. Roberts Sing to the Lord Tye is Teach me Thy way W. H. Gladstone	d.

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	83.	The Lord redeemeth the soul	
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1	52.	The Salvation of the Righteous	ıłd
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	77.	Thou, Lord, our refuge Mendelssohn	ıłd.
2	88.	Thou shalt shew me the A. Gray	rad.
4	29.	To Thee do I lift up my soul King Hall	
	16.		Id.
	19.	Turn Thee again, O Lord	ıåd.
	_	A. Sullivan	ığd.
	8.	Turn Thy face C. Lee Williams	2d.
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55-	Is it nothing to you Ouseley	åd.
22.	It is of the Lord's mercies E. H. Thorne Jesu, Saviour, I am Thine Steane Jesu, Who from Thy F. C. Woods	34
56.	Ieau, Saviour, I am Thine Steane	d.
40.	lesu, Who from Thy F. C. Woods lesu, Word of God J. White lesus said unto the people	ad.
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6r.	Lead me, Lord S. S. Wesley 1	d.
16.		2.4
18.	Let my prayer come up Purcell	åd.
	where come ab a second	3

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	1 (8	o. Let our hearts be joyful Mendelssohn	*
	139		1
	32	Let the words of my mouth	
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